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DOCTOR WHO

AGA

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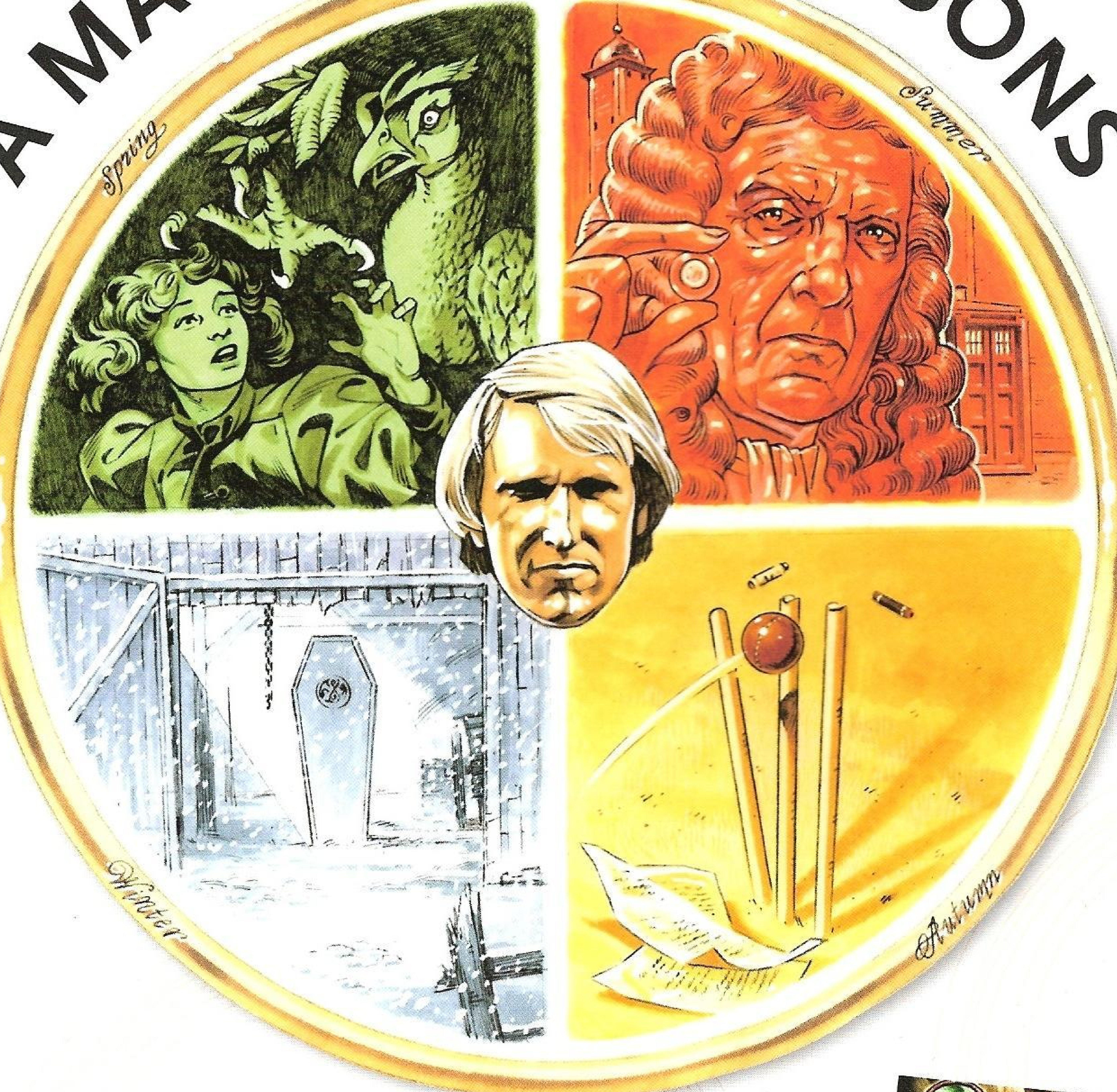
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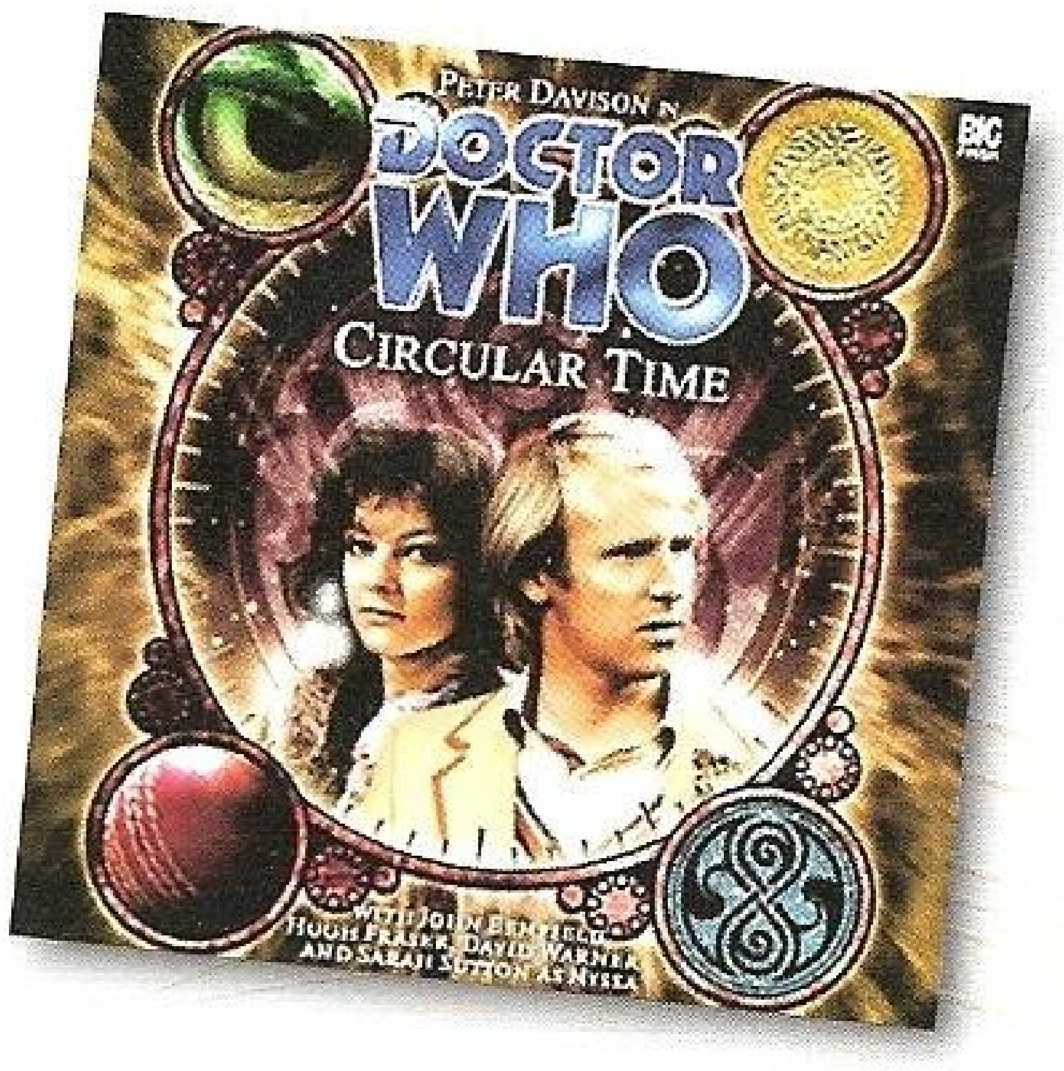
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With John Benfield, Hugh Fraser, David Warner and Sarah Sutton as Nyssa
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PULL TO OPEN

DOCTOR · WHO MAGAZINE

HAPPY NEW YEAR / HAPPY NEW YEAR / MAY WE ALL have our hopes, our will to try / If we don't we might as well lay down and di-i-i-ie / you-ou-ou-ou and I-I-I-I...

So sang ABBA, and who am I to argue with them? Plus I have an editorial to write only a week after the last one (it's Christmas deadline madness – don't even ask!), so nothing much has happened, and a few funny lyrics fill the space very nicely. If I don't get any further inspiration, you can expect the words to Jon Pertwee's *Pure Mystery*, in their entirety, by the end of this editorial.

Anyway, it's one of those issues where you won't want to be reading this anyway, you'll be wanting to dive straight into our great big, ballsy, brassy, behind-the-scenes feature. So off you go! Dive in! Be a devil...

Oh. Still here, eh? Hmm. There must be something else I can amuse you with...

Watch / As I split the basic atom...

No no, I ought to save that as a last resort. See, thing is, we're still all of a dither about buying Christmas presents, and looking at exciting *Radio Times* covers, and are still a good fortnight away from watching *The Runaway Bride*. Whereas you, you readers of the future, are *au fait* with the whole Christmas kit and kaboodle. You've seen the exciting Series Three clips at the end; you've thrilled to the exploding Bubble Shock factory; you've heard the TARDIS in the Hub; you've probably even eaten all the coffee cream Roses by now. So there's nothing we can tell you, way back here in early December, that you don't already know.

Okay, maybe a *couple* of things. 1), We've found ourselves a copy of the script for Tom Baker's unmade 1970s movie *Doctor Who Meets Scratchman* at last, so expect an excitingly-illustrated (and bonkers) feature come February, and 2), Freema's surname is pronounced 'Adge-a-mun'.

Now where was I? Oh yes.

Pure Mystery / Just for you / And I have a talent to amuuuuse...

Clay

EDITOR CLAYTON HICKMAN
DEPUTY EDITOR TOM SPILSBURY
DESIGN STUART MANNING

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO
John Ainsworth, John Barrowman, Nicholas Briggs, Chris Chibnall, Will Cohen, Phil Collinson, Nicholas Courtney, Russell T Davies, Julie Gardner, Burn Gorman, Sharon Gosling, James Goss, Ian Grutchfield, Claire Jones, Moray Laing, Lesley Land, Tim Leith, Jamie Lenman, Susie Liggat, Euros Lyn, Peter Mountstevens, Eve Myles, Harriet Newby-Hill, Louise Page, Justin Richards, Gareth Roberts, Edward Russell, Gary Russell, Elisabeth Sladen, Louise Snell, Colin Teague, David Tennant, Alex Thompson, Richard Shaun Williams, Richard Stokes, Ed Stradling, BBC Drama Publicity, BBC Worldwide, The Mill and bbc.co.uk.

DEDICATION
This issue is respectfully dedicated to the memory of Craig Hinton.

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THE BEST CHRISTMAS EVER!

10 **DWM** presents its biggest behind-the-scenes feature ever, as, across 30 pages, we go behind the scenes of the festive season's most unmissable TV – starting, naturally enough, with a set visit to *The Runaway Bride*...

30 WHOOPS APOCALYPSE!
Benjamin Cook heads onto the set of the explosive season finalé of *Torchwood* to catch up with cast, crew and Pterodactyls. Well, maybe not the last one...

36 DOING IT FOR THE KIDS
DWM goes all investigative as we get the behind-the-scenes lowdown on *The Sarah Jane Adventures* Special, and grabs a few scoops on the forthcoming series. Drink it in!

43 COMIC STRIP: *THE WARKEEPER'S CROWN*
Part One of a nostalgic new adventure as old friends reunite – not least writer Alan Barnes and artist Martin Geraghty!

52 OUT OF THE TARDIS: JOHN BARROWMAN
The return of a **DWM** classic as we dust off the TARDIS tin and subject a *Doctor Who* celeb to the soul-searching questions within...

65 THE *OFF THE SHELF* AWARDS
Your chance to vote for the best audios, toys, DVDs and books from the past year.

REGULARS:

04 GALLIFREY GUARDIAN
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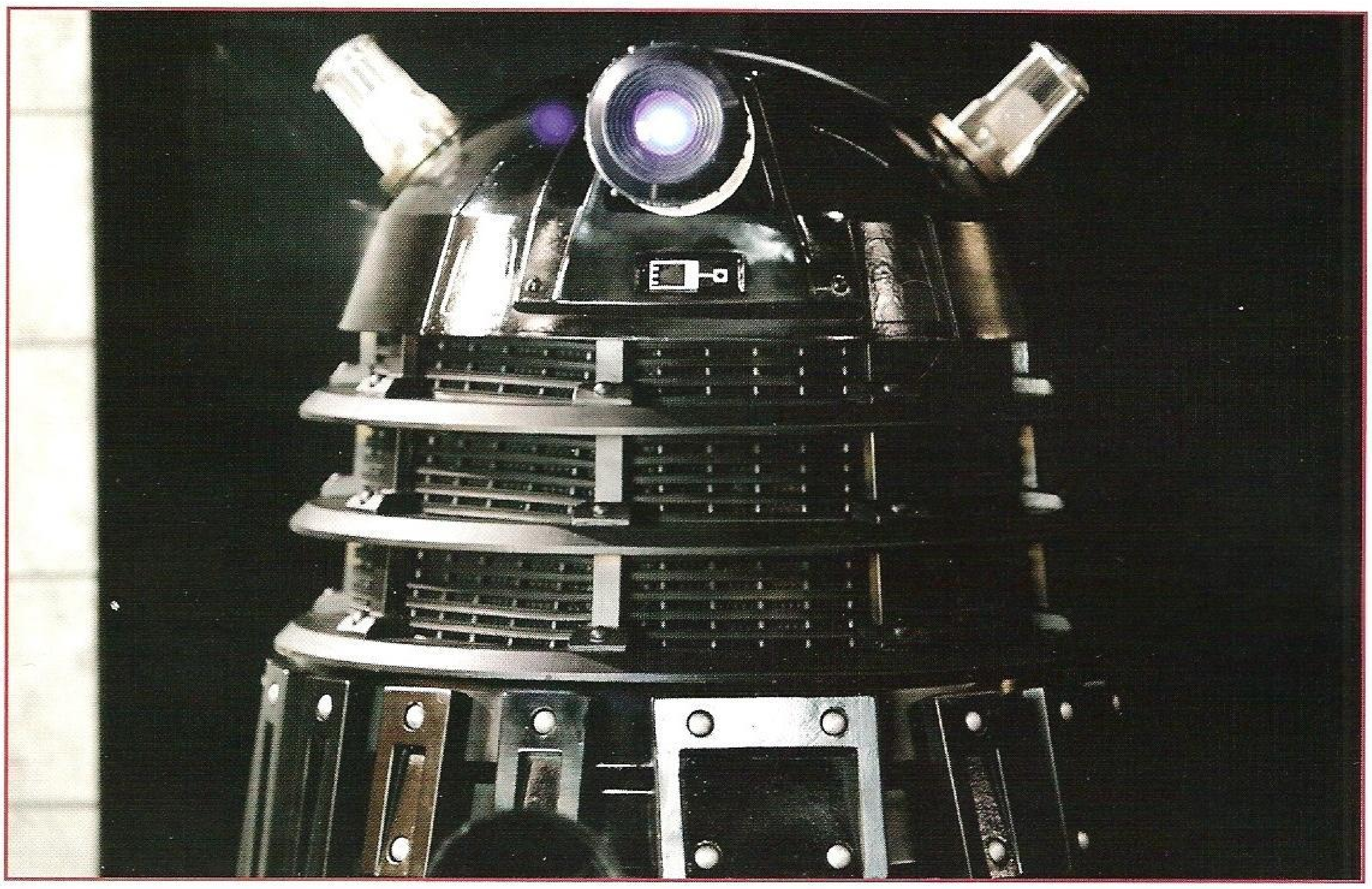
66 PRODUCTION NOTES with Russell T Davies

Skaro's meanest return to *Doctor Who* – and this time they're off to menace Manhattan...

THE DALEKS ARE BACK!



As you'll have seen from the trailer at the end of *The Runaway Bride* on Christmas Day, the Daleks are set to return in the new series, to once again menace the Doctor and his new companion Martha Jones.

The Daleks make their return in the two-part story by Helen Raynor – the fourth and fifth episodes of the new run. The title of Episode 4 has been confirmed as *Daleks in Manhattan*.

Doctor Who's executive producer Russell T Davies tells us, "Of *course* the Daleks are coming back! And you'll be glad to know, it wasn't just the crafty old Black Dalek, otherwise known as Dalek Sec, who initiated that Emergency Temporal Shift at the end of *Doomsday* – he isn't alone! But audiences old and new have been thrilled by the Daleks' return, and the entire cast and crew just buzzes with excitement when they're around, so we're delighted to have them back. But Helen Raynor's brilliant script doesn't take anything for granted – these episodes push the Daleks in a completely new direction, with terrifying results."

TITLES REVEALED!

PLUS MORE CAST CONFIRMED FOR TWO-PARTER

Further casting has been confirmed for the two-part story written by Paul Cornell. Joining Jessica Stevenson as Joan [see last issue] is one of *Robin Hood*'s Merry Men, Will Scarlett himself – alias actor **Harry Lloyd** [right], who takes on the role of Jeremy Baines. Before his jaunts in Nottinghamshire, Harry has previously appeared in such series as *The Bill* (2005), *Vital Signs* (2006) and *Holby City* (2006).

Also starring in this two-parter is the child star of the 2003 movie *Love, Actually* **Thomas Sangster**, who plays Tim Latimer. 16-year-old Thomas has already appeared in quite a number of films and TV series, including *Ultimate Force* (2003), *Feather Boy* (2004), and *Nanny McPhee* (2005).

Other cast members confirmed for the story are **Tom Palmer** as Hutchinson; **Pip Torrens** as Rocastle; **Rebekah Staton** as Jenny; **Gerard Horan** as Clark; **Lauren Wilson** as Lucy Cartwright; and **Mathew White** as Phillips.

Two new names have also been added to the cast list for Steven Moffat's Episode 10; they are **Ian Boldsworth** and **Richard Cant**, the son of legendary *Play School* presenter Brian Cant, who himself appeared in *Doctor Who* back in 1965's *The Nightmare Begins* and 1968's *The Dominators*.

NEW EPISODE TITLES

After being shrouded in mystery for many months, several new episode titles are now beginning to emerge. Episode 4's title is revealed in the main news story to the left, while Stephen Greenhorn's Episode 6 is now confirmed as *The Lazarus Experiment*. The second half of Paul Cornell's two-parter is titled *The Family of Blood*, while Episode 11 carries the intriguing title *Utopia*.

DOCTOR WHO

SERIES THREE

REGULAR CAST

The Doctor .... DAVID TENNANT
Martha Jones .... FREEMA AGYEMAN

WITH

Leo Jones .... REGGIE YATES
Tish Jones .... GUGU MBATHA RAW
Clive Jones .... TREVOR LAIRD
Francine Jones .... ADJOA ANDOH

3.1: SMITH AND JONES

Written by .... RUSSELL T DAVIES
Directed by .... CHARLES PALMER

Florence .... ANNE REID
Mr Stoker .... ROY MARSDEN

3.2 THE SHAKESPEARE CODE

Written by .... GARETH ROBERTS
Directed by .... CHARLES PALMER

Shakespeare .... DEAN LENNOX KELLY
Also co-starring
CHRISTINA COLE, JALAAL HARTLEY
and SAM MARKS

3.3

Written by .... RUSSELL T DAVIES
Directed by .... RICHARD CLARKE

Thomas Kincade Brannigan
.... ARDAL O'HANLON
Valerie .... JENNIFER HENNESSY

3.4 DALEKS IN MANHATTAN
3.5

Written by .... HELEN RAYNOR
Directed by .... JAMES STRONG

Dalek voices .... NICHOLAS BRIGGS
Also co-starring
MIRANDA RAISON, HUGH QUARSHIE,
RYAN CAIRNES, ANDREW GARFIELD,
ERIC LOREN, FLIK SWANN,
ALEXIS CALEY, EARL PERKINS,
PETER BROOKE and IAN PORTER

3.6 THE LAZARUS EXPERIMENT

Written by .... STEPHEN GREENHORN
Directed by .... RICHARD CLARKE

Professor Lazarus .... MARK GATISS
Lady Thaw .... THELMA BARLOW

3.7

Written by .... CHRIS CHIBNALL
Directed by .... GRAEME HARPER

▶ p10

Everything you ever needed to know about *The Runaway Bride*...

▶ p60

Find out more about the new DVD box set *New Beginnings*...

▶ p66

Russell T Davies tells us the name of a new planet in *Production Notes*...

BBC's Director General praises series...

BRIGHT FUTURES?

As this issue went to press in early December, the BBC was yet to officially confirm whether *Doctor Who* would return for a fourth series for BBC Wales, and whether the successful spin-off series *Torchwood* would return for a second run in 2007.

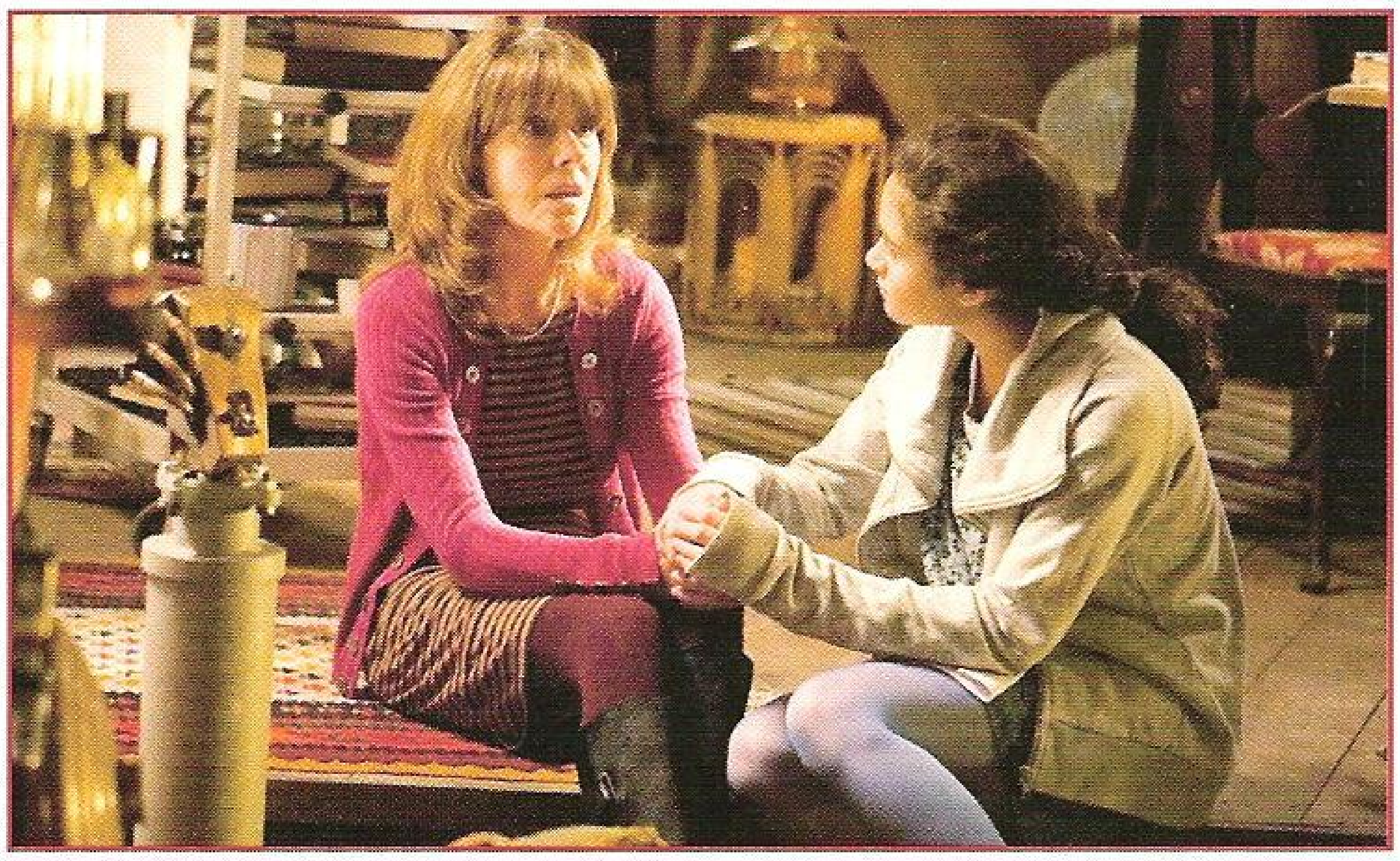
However, much encouragement comes from the words of the BBC's Director General, Mark Thompson, who spoke about both programmes on a recent visit to Cardiff.

"Menna Richards [the Controller of BBC Wales] and her team are flying at the moment," said Mr Thompson. "I'm sure we will be seeing more series of both *Doctor Who* and *Torchwood*. There's a lot of admiration and a bit of jealousy elsewhere in the BBC because of the success here.

"We wondered whether Wales could be portrayed as modern and forward-looking and *Torchwood* is the answer. It's obviously Welsh and it's sexy, modern and fantastic."

Children's BBC's spin-off series gears up for production...

WRITING SARAH



The first series of *The Sarah Jane Adventures* is entering production, with the ten-part series made up of five two-part stories.

Two of these stories are being scripted by Gareth Roberts, the co-writer of the New Year's Day Special, *Invasion of the Bane*. Another two-parter is to be written by executive producer and series creator Russell T Davies (pending work commitments), while a further story is to be scripted by Phil Ford, who has previously written for the new *Captian Scarlet* series (2005), as well as episodes of *The Bill* (2001-2002), *Footballers' Wives* (2002) and *Bad Girls* (2006).

Shooting on the series, starring Elisabeth Sladen, is expected to begin around April, for transmission on BBC One later in the year.

3.8
3.9 THE FAMILY OF BLOOD

Written by	PAUL CORNELL
Directed by	CHARLES PLAMER

Joan	JESSICA STEVENSON
Jeremy Baines	HARRY LLOYD
Tim Latimer	THOMAS SANGSTER
Hutchinson	TOM PALMER
Rocastle	PIP TORRENS
Jenny	REBEKAH STATON
Clark	GERARD HORAN
Lucy Cartwright	LAUREN WILSON
Phillips	MATHEW WHITE

3.10

Written by	STEVEN MOFFAT
Directed by	HETTIE MacDONALD

Guest starring
CAREY MULLIGAN, LUCY GASKELL, MICHAEL OBIORA, FINLAY ROBERTSON, IAN BOLDSWORTH and RICHARD CANT

3.11 UTOPIA

Written by	RUSSELL T DAVIES
Directed by	GRAEME HARPER

3.12 & 3.13

Written by	RUSSELL T DAVIES
Directed by	COLIN TEAGUE
Captain Jack Harkness	JOHN BARROWMAN

13 x 45-minute episodes for transmission in the spring on BBC One.

More awards for *Doctor Who* as 2006 draws to a close...

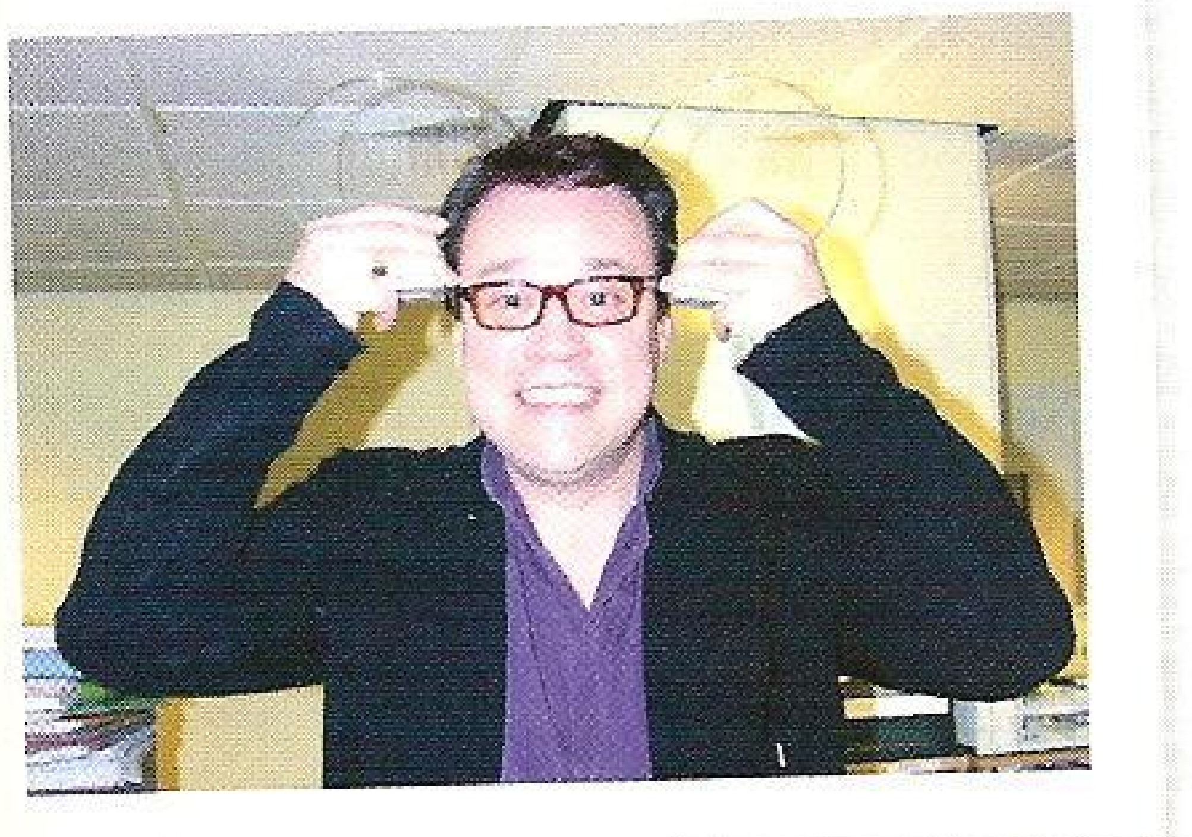
DRESSED FOR SUCCESS!

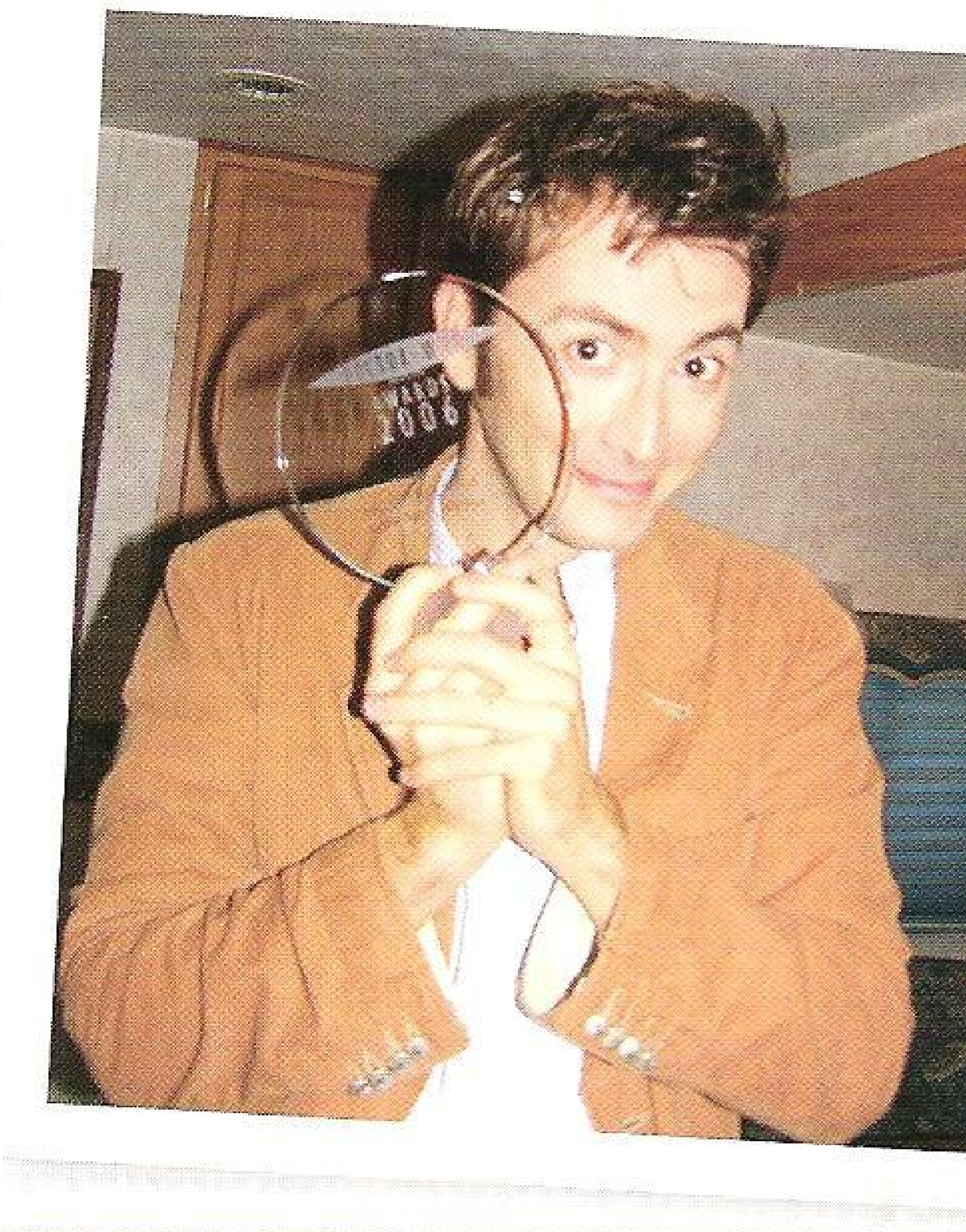
Doctor Who picked up a few more awards at the tail end of 2006 – a year that will surely go down as the most successful ever for the programme in its 43-year history.

The TV listings magazine *TV Times* named *Doctor Who* as the 'TV programme of the year' in its annual readers' survey, while David Tennant [left] won the Most Popular Actor category. Billie Piper finished in third place in the Most Popular Actress category, losing out to Helen Mirren.

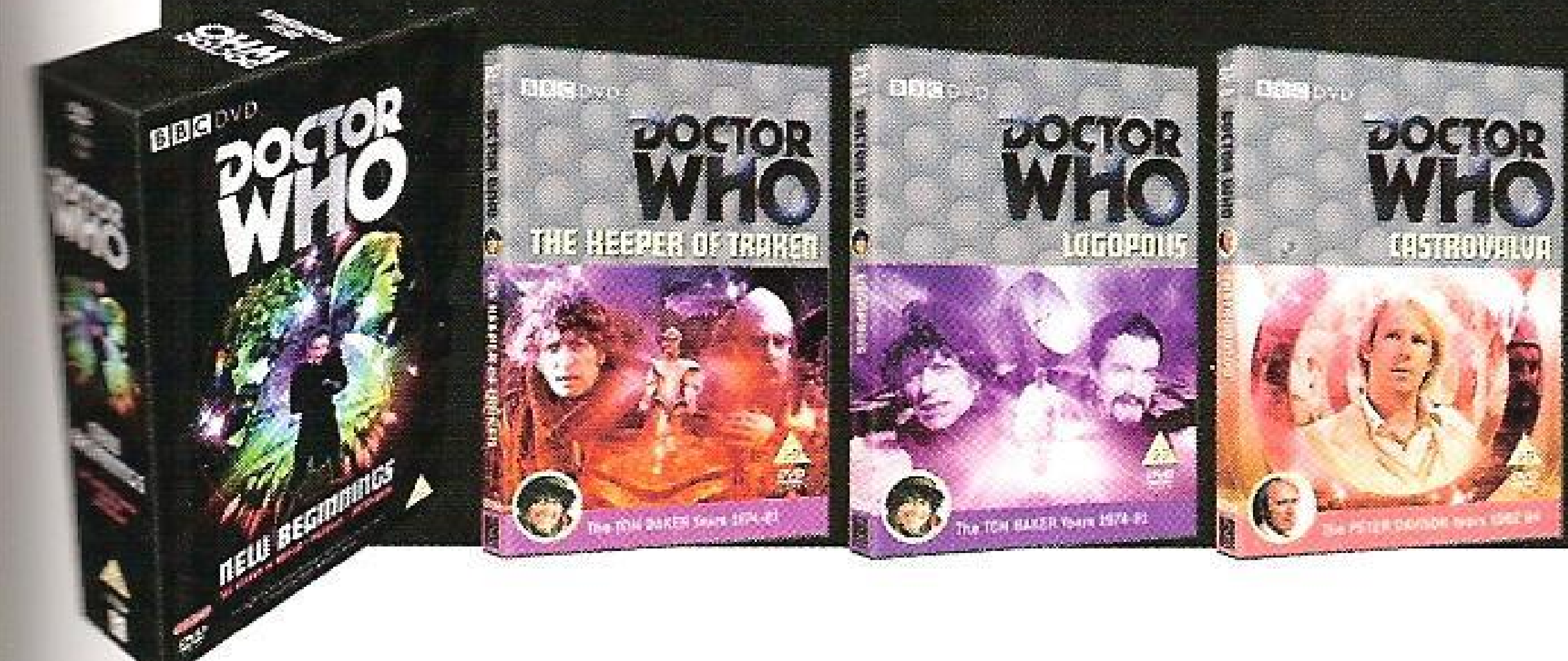
Rival magazine *Radio Times* named *Doctor Who* as the 'TV Moment of 2006' for the scene where the Doctor and Rose say their final goodbye on the beach. The reappearance of the Cybermen was Number 6.

Meanwhile, **Doctor Who Magazine** sent out its own awards to the winners of last issue's *Season Survey* – David Tennant (right) was delighted to be presented with his award for Favourite Doctor, while Russell T Davies (left) found a novel use for his awards for Best Writer and Best Story...





WIN! NEW BEGINNINGS & TORCHWOOD DVDS

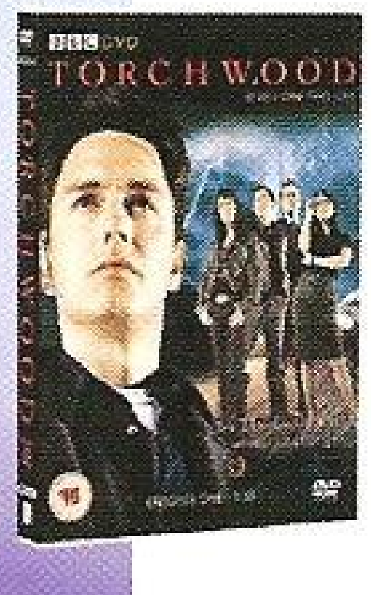


Ring in the New Year with *New Beginnings* DVD box set, containing the stories *The Keeper of Traken*, *Logopolis* and *Castrovalva*. The extras-packed set is on sale from 20 January priced £29.99, but we've got FIVE copies to give away to readers who can answer this question:

Which *Doctor Who* super-villain returned to the series in these three stories?
a) The Master; b) Yartek; c) Margaret Slitheen

Send your answers to the **DWM** address by 1 February marked ENTROPY INCREASES.

Also on sale now from 2 | entertain is the first volume of spin-off series *Torchwood*, containing five episodes from the hit BBC Three series. It's on sale now for £24.99, but we have FIVE copies to give away to readers who can answer this question:



Which former *Doctor Who* companion stars in *Torchwood*?
a) Captain Jack Harkness; b) Dodo; c) Kamelion

Send your answers to us marked CSI: CARDIFF by 1 February. Good luck!

NEWS BITES

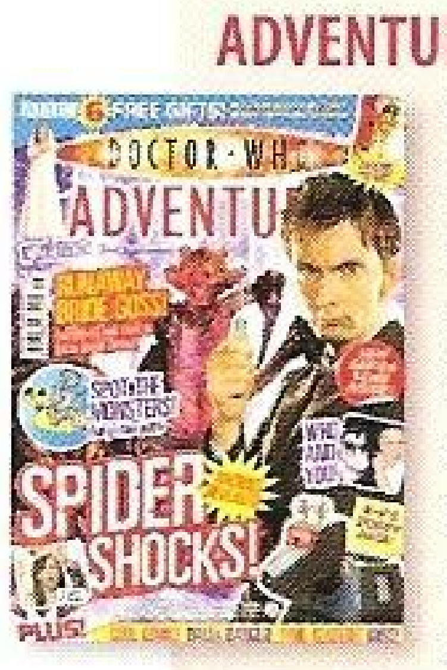
CRAIG HINTON

It is with great sadness that we have to report the passing of former **DWM** columnist Craig Hinton, who was found dead at his London home in early December. He was 42.

Craig, pictured above at the 2005 Gallifrey convention in Los Angeles, was the regular **DWM** reviewer for *Shelf Life* during the early 1990s, and later became a published *Doctor Who* author himself, first with two Virgin *Missing Adventures*, *The Crystal Bucephalus* (1994) and *Millennial Rites* (1995), and then the *New Adventure GodEngine* (1996). After Virgin's *Doctor Who* licence was withdrawn, Craig wrote two *Doctor Who* novels for the BBC Books range, *The Quantum Archangel* (2001) and *Synthespians™* (2004).

He also wrote an audio *Doctor Who* story for Big Finish Productions, *Excelis Decays* in 2002, and several short stories for the company's *Short Trips* range. **DWM** extends its condolences to Craig's family, and further tributes can be found in *DWMail*.

ADVENTURES 20 & 21



Issue 20 of *Doctor Who Adventures*, the magazine for younger *Doctor Who* fans, should be on sale now. It includes a fact file about Donna, a *Runaway Bride* quiz, Part One of new comic adventure written by Trevor Baxendale, a look at the episode *Dalek*, doggy data on K9, and L is for Loch Ness Monster in the Monster A-Z. There's also a free Dalek stationery set.

Issue 21, published Wednesday 17 January, includes 20 essential things to know about the TARDIS, a look at *Bad Wolf*, M is for the Moxx of Balhoon, how to make a brilliant K9 mask, the Doctor's Data on the Forest of Cheem, and free *Doctor Who* playing cards.

The magazine costs £1.99 from all good newsagents.

NEW GRAPHIC NOVELS

Two Graphic Novels featuring the Sixth Doctor comic strips from the pages of **DWM** have been confirmed by Panini Books, following the successful Eighth Doctor range. *Doctor Who: Voyager* will be published in late 2007, with *Doctor Who: The World Shapers* following in spring 2008.

Former *Doctor Who* companions return for new Big Finish spin-off audio series...

COMPANIONS RETURN!

This month, audio company Big Finish is releasing a mini-series of four CDs, featuring adventures for the first four Doctors. *The Companion Chronicles* feature Maureen O'Brien (Vicki, companion of the First Doctor), Wendy Padbury (Zoe Herriot, companion of the Second Doctor), Caroline John (Liz Shaw, companion of the Third Doctor) and Lalla Ward (Romana, companion of the Fourth Doctor) reading specially written stories.

"These are not just talking books," explains executive producer Nicholas Briggs. "Right from the outset, I wanted to make them dramatic monologues, spoken by the actual characters, remembering an adventure with their Doctor. So Lalla, Carrie, Wendy and Maureen are playing older versions of Romana, Liz, Zoe and Vicki, which I think gives it a more immediate, dramatic quality."

Each adventure also features a guest actor. In *Frostfire* (by Marc Platt), Keith Drinkel (*Time-Flight*) features as The Cinder; Nicholas Briggs features as the Daleks in *Fear of the Daleks* (by Patrick Chapman) and the Cybermen in *The Blue Tooth* (by Nigel Fairs), and Marcia Ashton plays Karna in *The Beautiful People* (by Jonathan Morris).

"It's fascinating," says Wendy Padbury [above]. "It's about Zoe having dreams and remembering things that she's not sure really happened. Something's blocking her memory. She's talking it through and ends up meeting the Daleks, which she thought the Doctor had put an end to..."

"Liz is still with UNIT," explains Caroline John, "but she's got a little time off, so she goes to meet a friend... who doesn't turn up. The Doctor gets involved, but I don't want to give the story away, except to say that it's rather an original idea involving the Cybermen."

"I always love doing audio stuff," says Lalla Ward. "It's much better than prancing around in a quarry somewhere and freezing to death!" As for the story, Lalla is tight-lipped. "It's something to do with people getting thinner," she says, cryptically.

At the time of going to press, Maureen O'Brien was due to go into the studio with *Frostfire*. "This will be Maureen's first time playing Vicki since 1965," says Nick, "and we're delighted to be working with her."

All four *Companion Chronicles* are released simultaneously, later this month.

BEYOND THE TARDIS

POLICE
PUBLIC CALL

DOMINIC MAY tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

TENNANT'S FRIDAY NIGHT

David Tennant guest hosts the first edition of Series Four of Channel 4's *The Friday Night Project* on 5 January. David and Freema Agyeman undertook a *GQ* magazine photo shoot on 31 October. David has become patron of brain injury charity Headway, following his involvement in BBC One's forthcoming March drama *Recovery*.

WHO HOTTIES

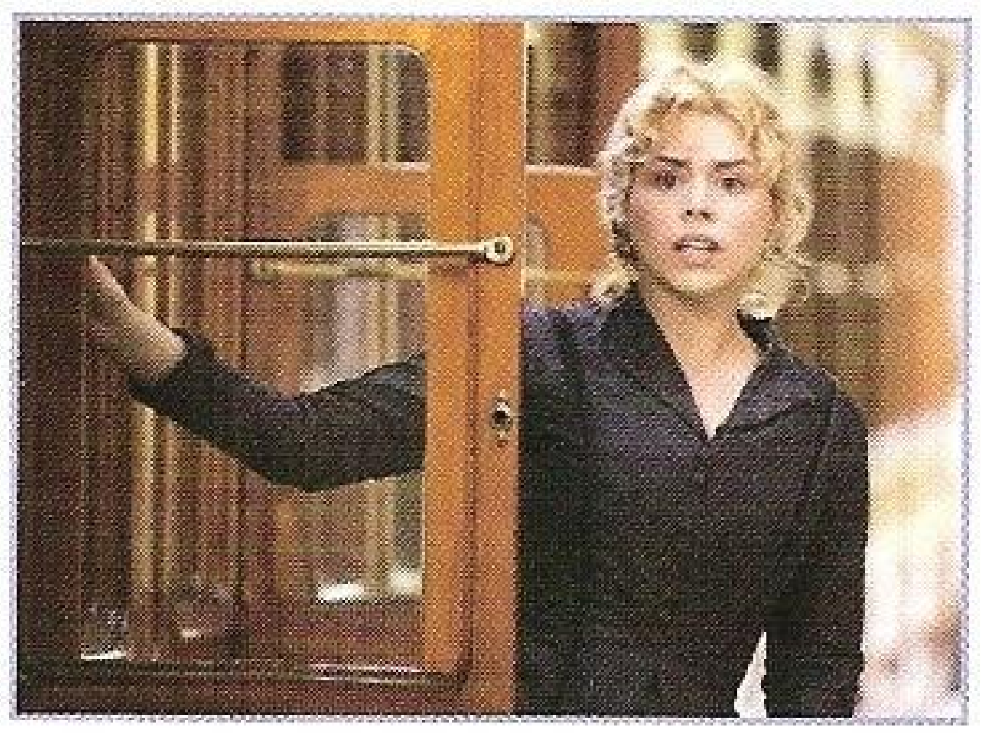
TV industry newspaper *Broadcast*'s annual Hot 100 included strong representation for *Doctor Who*. Under Talent, John Barrowman was third with Billie Piper ninth, Writers included Matthew Graham (with Ashley Pharoah) second and Russell T Davies fifth and Commissioning Editors found Jane Tranter second and Julie Gardner eleventh.

MORE ECCLESTON HEROICS

Christopher Eccleston becomes a regular on NBC's hit superpower drama *Heroes* on 22 January (BBC Two will run the series in the summer) in episode *Godsend*. *Perfect Parents*, the Joe Ahearne-written/directed drama Eccleston shot post-*Doctor Who*, is included in ITV1's winter season.

PIPER TREATS

Following its launch at Windsor, Billie Piper's tour as Ann in *Treats* moves to the Malvern Theatre from 29 January to 3 February (Box office 01684 892277), the Theatre Royal, Bath from 5 to 10 February (01225 448844) and the Richmond Theatre from 12 to 17 February (08700 606651). Over Christmas the first of her *Sally Lockhart Mysteries*, *The Ruby in the Smoke*, was broadcast [pictured above], while her performance as Fanny Price in *Mansfield Park* is expected on ITV1 in March as part of its Jane Austen season.



John Barrowman has continued popping up almost everywhere. Latest sightings were at *The Sound of Music* first night (15 November) with Bonnie Langford, *Breakfast* (22 November), *Eight Out of Ten Cats* (1 December) and in the audience for *An Audience With Take That Live* (2 December).

WRITER WHISPERS

Mark Gatiss has joined the cast of Steven Moffat's *Jekyll* in an undisclosed role, commenting, "I hope to keep my own dark side restrained – at least as long as the filming lasts!" Mark was also seen on BBC One in *The Wind in the Willows* as Ratty [right] on Boxing Day. Paul Cornell had his second *Robin Hood* episode *A Thing or Two About Loyalty* (directed by Graeme Harper) broadcast on 2 December, was a talking head on BBC Four's *My Science Fiction Life* on 27 December, has contributed story *Horror Story* to horror anthology *Phobic* (as has Rob Shearman) and is writing the introduction to the next set of Titan Books' *Dan Dare* reprints. He also wrote a *Doctor Who* story for the *Sunday Times*' Christmas Eve edition. Expect the second series of Matthew Graham's *Life on Mars* on BBC One imminently.

YOU REALLY GOT TOM

BT brought Tom Baker back as its message voice from 1 December (2p from every text going to Shelter) and on special Text Aid track, a download only version of the Kinks' *You Really Got Me* especially created by *Doctor Who* fan Mark Murphy (for more information visit *www.bt.com/textaid*). In his final blog for *Blockbuster*, Tom stated he is quitting France to live once more in Sussex. He is narrator of the *Little Britain* DVD Quiz.

ROCK 'N' ROLL BRYANT

Nicola Bryant joined the cast of Tom Stoppard's *Rock 'n' Roll* at London's Duke of York's Theatre on 14 November. Tickets are available on 0870 060 6623 with the current booking period ending 25 February. Sylvester McCoy is Abanazer in *Aladdin* at the Reading Hexagon until 7 January (0118 960 6060).

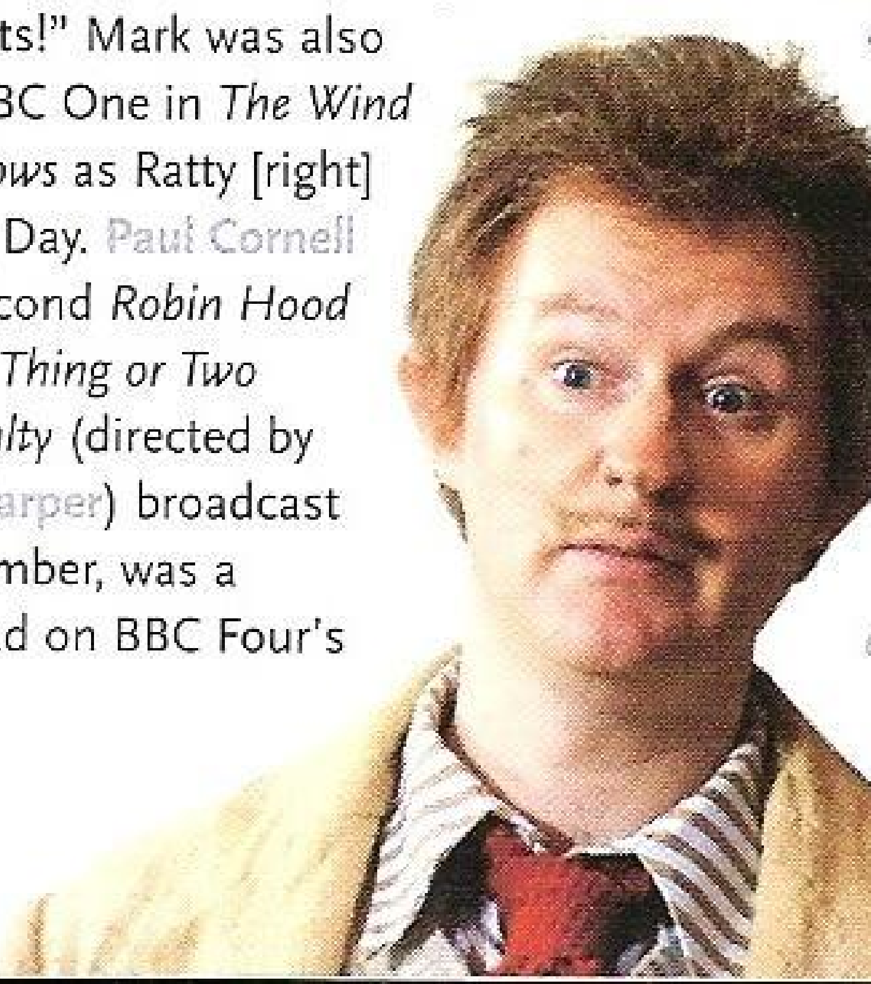
QUICKIES

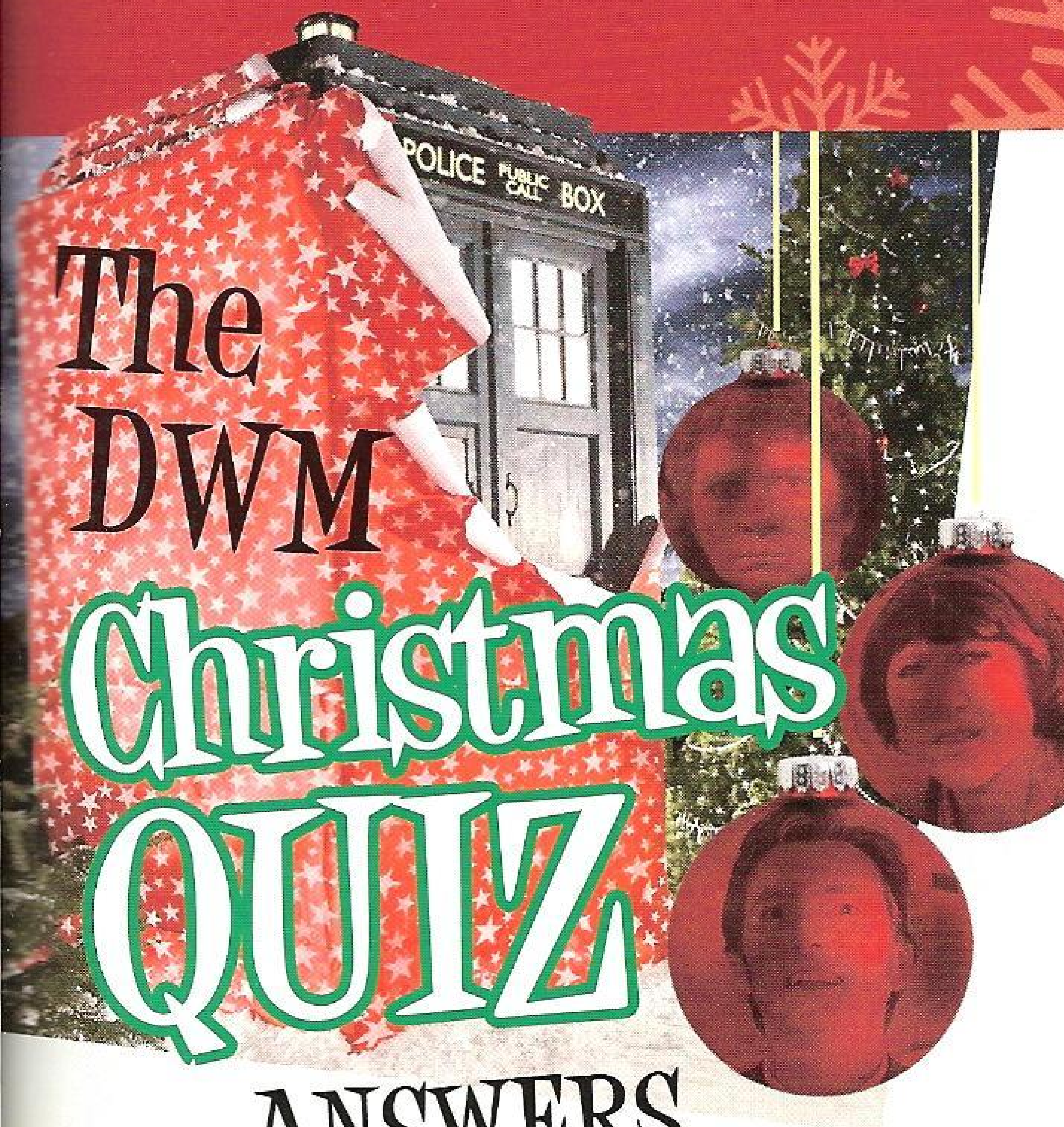
Catherine Tate stars as Karen in Kate Long's *The Bad Mother's Handbook* on ITV1. Ray Brooks (*Daleks – Invasion Earth 2150 AD*) leaves *EastEnders* in January. Born-again *Doctor Who* fan Michael Grade has left the BBC to become executive chairman of ITV.

OBITUARY

Chubby Oates, who played the policeman in *Planet of the Spiders*' Part Two chase scene, died on 10 November aged 63.

For their contributions in 2006, Dominic May extends thanks to Richard Mills, NGW Ltd, Rajani Bhogal, David Saunders, Graeme Wood, Rusty Davies and assorted Doctor Who cast, crew and agents.





The DWM Christmas QUIZ ANSWERS

So, how did you get on? The Watcher is currently sitting in his layby, totting up your scores to his fiendishly festive quiz from **DWM** 377, but in the meantime, let's not dilly-dally, here are the answers:

BLIND DATES

1) The genes of the alien werewolf (*Tooth and Claw*).
2) A Dalek (*Dalek*).
3) Margaret Slitheen (*Boom Town*).
4) A Jathaa Sun Glider (*Army of Ghosts*).
5) Detective Inspector Bishop (*The Idiot's Lantern*).

FAMOUS LAST WORDS

6) Rajesh Singh (*Doomsday*).
7) Mrs Moore (*The Age of Steel*).
8) Llewellyn (*The Christmas Invasion*).
9) Magpie (*The Idiot's Lantern*).
10) Father Angelo (*Tooth and Claw*).

I APPRECIATE THE REFERENCE

11) Rose describing Chip (*New Earth*).
12) The Doctor describing Rose (*The Unquiet Dead*).
13) Jake describing Mr Crane and his thugs (*Rise of the Cybermen*).
14) Rose describing Pete Tyler (*Father's Day*).
15) Pete describing Ricky, Jake and Mrs Moore (*The Age of Steel*).

QUOTE, UNQUOTE

16) Mickey in *School Reunion* ("I'm their man in Havana" refers to Greene's 1958 novel *Our Man in Havana*).
17) The Doctor in *The Girl in the Fireplace* ("I've got chills!").
18) Jefferson in *The Impossible Planet* (he slightly misquotes: the correct quotation is "And how can man die better / Than facing fearful odds, / For the ashes of his fathers, / And the temples of his Gods?")
19) Charles Dickens in *The Unquiet Dead* ("On With The Motley" is the aria in question; and in Part 12 of *The Trial of a Time Lord*, Mel tells Commodore Travers and Janet that they can count their blessings if they've never heard the Doctor sing it).

20) The Doctor in *The Satan Pit* (his remark "Where Angels Fear To Tread" is the title of a 1905 Forster novel, hailing originally from a line in Alexander Pope's 1711 poem *An Essay on Criticism*).

CONNECTIONS

21) They were all 'executed' by their own people but survived.
22) *Trap of Steel*; *The Steel Sky*; *The Age of Steel*.
23) They all share their names with famous composers: (Danny) Bartok (*The Impossible Planet*/*The Satan Pit*); Rossini (*Terror of the Autons*); Scarlatti (*The Masque of Mandragora*).
24) All are susceptible to amplified sound (*The Invasion of Time*; *School Reunion*; *Delta and the Bannermen*; *Fury from the Deep*).
25) The actors who play them (Peter Purves, Nicholas Courtney, John Levene, Ian Marter, Lalla Ward, Colin Baker, Freema Agyeman) are the only *Doctor Who* regulars to have appeared in the series in a prior role (Morton Dill; Bret Vyon; a Yeti and a Cyberman; Lt Andrews; Princess Astra; Commander Maxil; Adeola).

FAMOUS FIRST WORDS

26) *The Impossible Planet*.
27) *Nightmare of Eden*.
28) *The Long Game*.
29) *The Crusade*.
30) *The Empty Child*.

SOMETHING OLD, SOMETHING NEW

31) In *The Hand of Fear* the Doctor claims to be returning Sarah-Jane to her home in Croydon, while in *School Reunion* she reveals that in fact he dropped her in Aberdeen; but interestingly, in *Underworld*, which is not so very long after the original incident, the Doctor asks Leela if he's ever told her about his trip to Aberdeen... so maybe he knew all along!
32) The Sixth Doctor was a great lover of cats, but in *Fear Her* the Tenth declines to join Rose in petting a moggie, saying "I'm not really a cat person."
33) They both taste of beef (*The Long Game* and *The Green Death*).
34) Plays the harp (*The Five Doctors* and *The Girl in the Fireplace*).
35) Reykjavik. In *Rise of the Cybermen* Jackie's flower arrangements are by Veronica of Reykjavik; in *The Talons of Weng-Chiang* the Doctor reveals he was at the Battle of Reykjavik during World War Six; in *Bad Wolf* Rose incorrectly guesses that Reykjavik hosted Murder Spree Twenty.

SONG SUNG WHO

36) *The Girl in the Fireplace*.
37) *Inferno*.
38) *The Happiness Patrol*.
39) *The Two Doctors*.
40) *Black Orchid*.

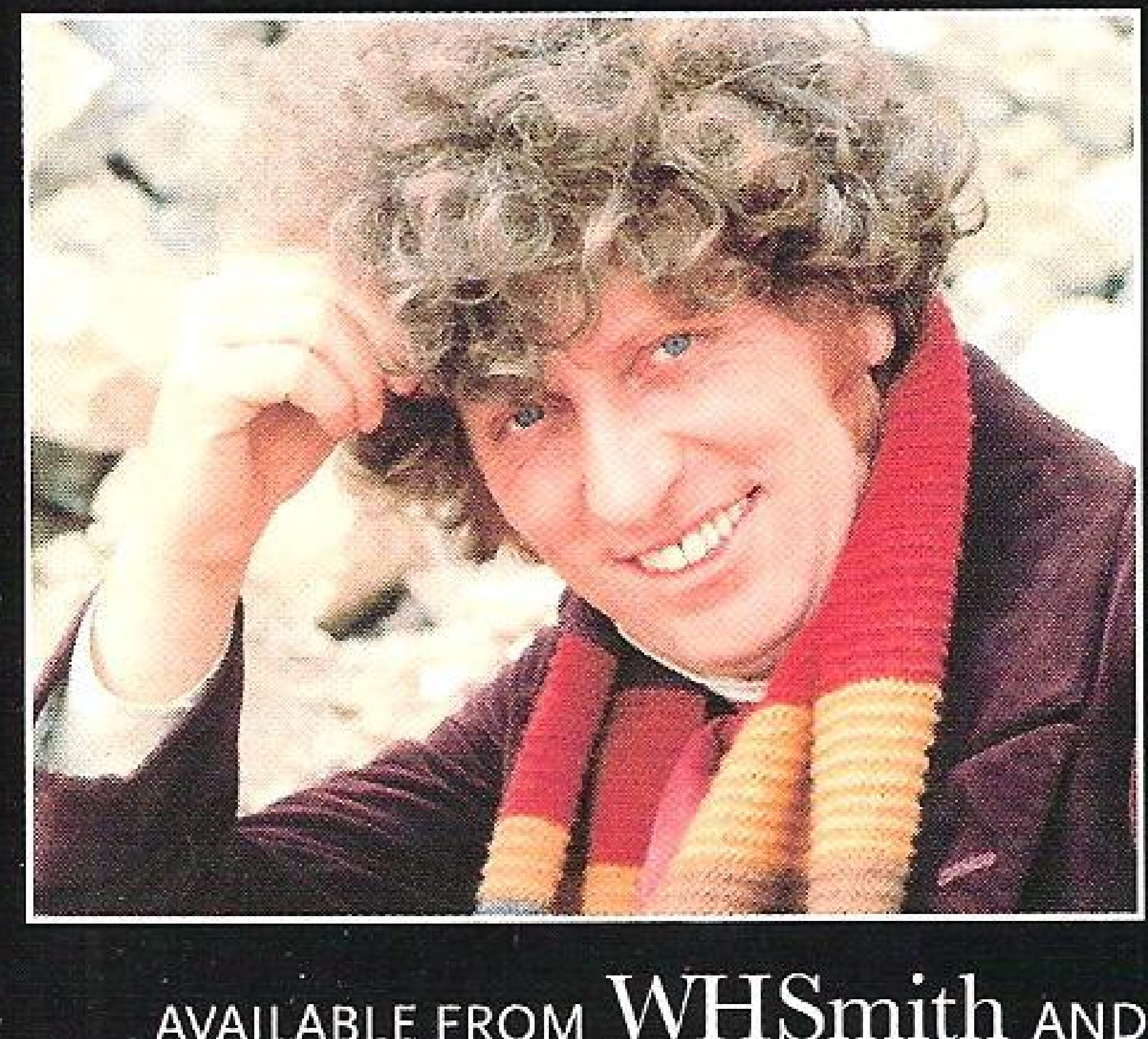
ANAGRAMS

41) *The Christmas Invasion*.
42) *Time and the Rani*.
43) *The Girl in the Fireplace*.
44) *The Ambassadors of Death*.
45) *The Impossible Planet*.

AND FINALLY...

46) One-word story titles.
47) **a)** Gallifrey (*The Deadly Assassin*/*Arc of Infinity*); **b)** Pluto (*The Sun Makers*); **c)** Raxacoricofallapatorious (*Boom Town*); **d)** Peladon (*The Monster of Peladon*); **e)** Chloris (*The Creature from the Pit*); **f)** Delta Magna (and, following the Swampie resettlement, Delta Three, so we're accepting either) (*The Power of Kroll*); **g)** Terra Alpha (*The Happiness Patrol*); **h)** Jaconda (*The Twin Dilemma*).
48) He needs to sell 40 sets; he is £200 overdrawn and selling them at £5 each.
49) Okay, hold onto your hats. (509 x 1336 x 10) + (44000 x 2) – (((600 + 53) x 13) – 9) = 6879760. Or, to put it another way: **a)** Sudoku Book 509 (*Army of Ghosts*) times 1336 (*Bad Wolf*) times 10 generations (*School Reunion*) = 6800240. **b)** Channel 44000 (*Bad Wolf*) times 2 degrees (*Doomsday*) = 88000. **c)** 53 Dame Kelly Holmes Close (*Fear Her*) plus 600ft (*Army of Ghosts*) times 13 square miles (*Doomsday*) minus 9 Rels (*Doomsday*) = 8480. **d)** 6800240 + 88000 – 8480 = 6879760, which is the seven-digit code transmitted by Mickey to cancel the Cybermen's emotion inhibitors in *The Age of Steel*. Easy!
50) *Merry Xmas Everybody* became the UK Number One in the week ending 15 December 1973 – the very day that the first episode of *The Time Warrior* was transmitted.

COMING IN DWM 379



SCRATCH THAT!

DWM enters a mad world of pinball, scarecrows and, er, Vincent Price as we present the first-ever look at Tom Baker's unproduced *Doctor Who* movie from the 1970s, with a full story breakdown, fascinating behind the scenes notes and some beautiful new illustrations!

RAYNOR SHINES!

Helen Raynor spills the beans on two years of script-editing *Doctor Who*, and gives us all the goss on her two-part Dalek epic for Series Three in another exclusive *Script Doctors*!

FENDAHL FACTS!

If you go down to the woods today... you'll probably get eaten by a big caterpillar! Spooksome seventies story *Image of the Fendahl* gets the *Fact of Fiction* treatment.

THE DIRECT APPROACH!

We speak to poll-topping director Graeme Harper about his *Doctor Who* experiences with Peter Davison, Colin Baker and David Tennant, and find out what's in store for him in the new series.

PLUS

More comic strip action for the Tenth Doctor and the Brigadier as *The Warkeeper's Crown* continues! The Time Team hide from the wicked Black Guardian! All the latest news from BBC Wales, plus more gossip from Russell T Davies in *Production Notes*. And all your favourite regulars too!

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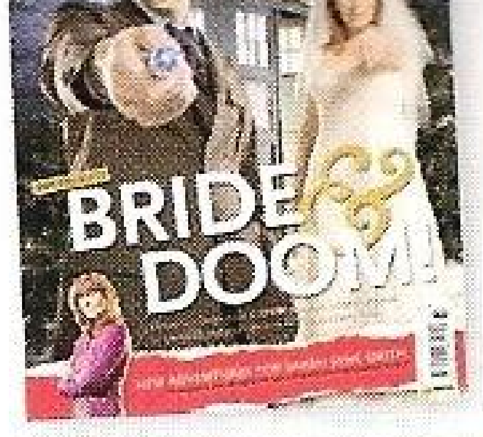
DWMAIL



DWMAIL, Doctor Who Magazine,
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The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

BRAVO! ENCORE!

Have you ever wanted to say a huge 'Thank you' but didn't quite know how to or who to contact...?

My wife and I were fortunate to attend the *Doctor Who* concert on Sunday 19 November in Cardiff (and yes we stood by 'the Rift' and *Torchwood*'s silver tower). The Millennium Centre itself was lovely, the concert itself nothing short of fantastic. David Tennant made a very charismatic host, we enjoyed the guest appearances by Russell T Davies and Murray Gold on stage and the TARDIS, Sycorax, Clockwork Figures, Daleks and Cybermen were a delight to watch on stage.

The large screen, with various Series One and Two clips woven together to support the music was a great idea, and as for the music...

Often dialogue covers beautifully written pieces of music, but to hear it complete, with the BBC National Orchestra and Choir of Wales made us so emotional. The appetite-whetter from *The Runaway Bride* was breathtaking, with the cheers and applause afterwards making me sure that it will be a huge success.

The standing ovation at the end was fully justified, and to everybody involved we can only say – thank you for a truly wonderful event!

DAVE & BERNADETTE CONVERY NORTHANTS

> "The recent Children in Need concert was nothing short of fantastic – thank you all!"

The saddest news this month was the death of Doctor Who *author and former* **DWM** *contributor Craig Hinton, at the tragically young age of 42...*

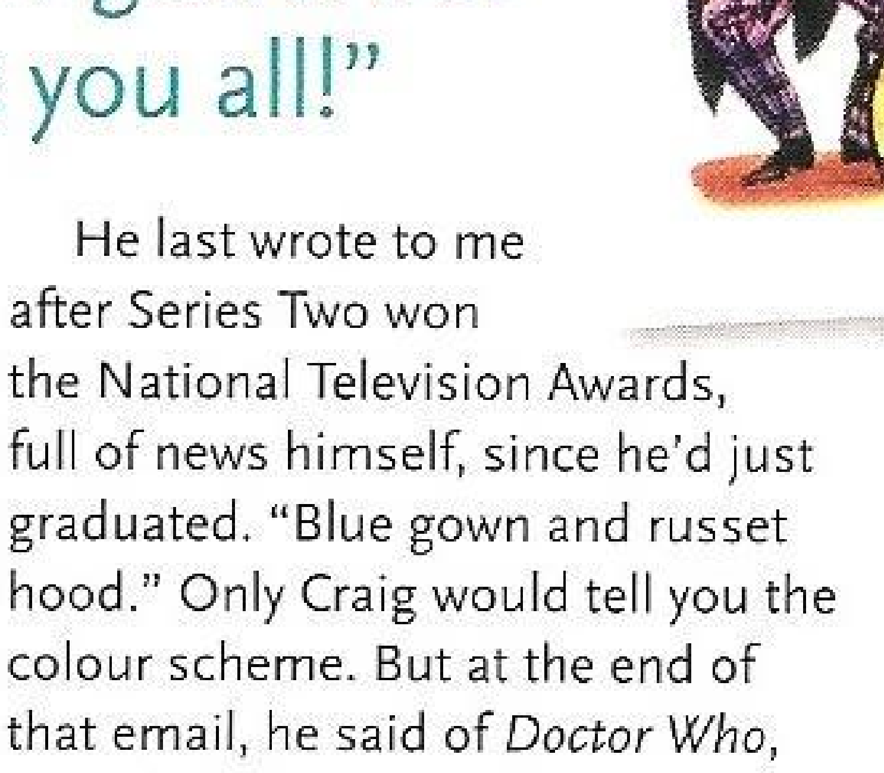
GOODBYE CRAIG

I've only just heard that Craig Hinton has died. We first made contact when he wrote me a letter, back in the days of good old-fashioned snail mail, when I had a *Doctor Who* novel published in 1996. He said lovely things, and since I'd just read his novel, *GodEngine*, I wrote and said lovely things back. We never actually met, despite promising it would happen one day, like you do; but we kept corresponding over the years, a little more when email came along.

He was always kind and supportive and funny, with only fleeting mentions of his troubles. Mentions, I think now, I never followed up. But I always loved it when his name pinged up in my Inbox, cos I thought of him as the best of fans – he loved *Doctor Who* quite purely, for all its mistakes and its madness. I never got the sense that he wished it to be different, and that's rare. "The little series that could," he called it.

He last wrote to me after Series Two won the National Television Awards, full of news himself, since he'd just graduated. "Blue gown and russet hood." Only Craig would tell you the colour scheme. But at the end of that email, he said of *Doctor Who*, "I'm glad that none of us lost faith in the series, and knew it would last forever." He was right. I will miss him. That lovely man.

RUSSELL T DAVIES EMAIL



I first met Craig Hinton over 25 years ago, at a *Doctor Who* convention, naturally. He was introduced to me by Andy Lane and we hit it off right from the word go. I can't explain why – you never can explain why people become friends but I can remember that it was our love of *Doctor Who*, Target books and silly nonsense such as daft misquotes and mad villainesses with big hair that started off a very lengthy laughing session. Over the years we've both gone through our ups and downs, trying to support each other whenever practical.

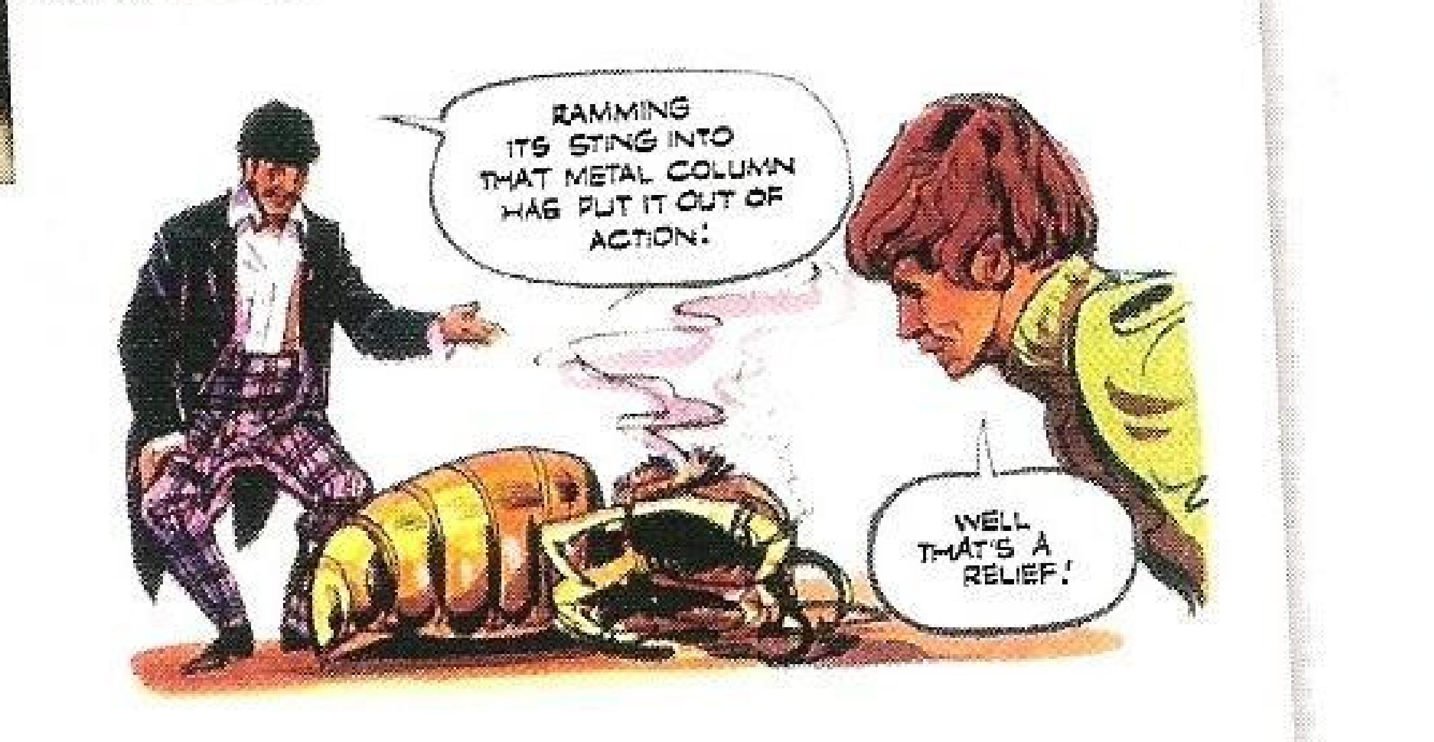
We also shared a mad fascination for Marvel comics, parallel universe stories, *The Tomorrow People* and obviously the Sixth Doctor and Mel books! Every time one of us was writing about that team, we'd swap notes ideas and usually have wonderful arguments about what costumes Mel should wear.

When I became editor of **DWM**, I decided to give up doing *Shelf Life* (as the reviews section was then called) and without hesitation asked Craig to take over from me – because I knew there was no one as enthusiastic about both *Doctor Who* books and videos, and someone who would always remain impartial.

I last spoke to Craig just after I moved to Cardiff – he was so genuinely pleased for me and we spent about two hours just chatting (and of course, bitching about everyone who'd ever crossed us, dreaming up more and more outrageous terrible ends for them all – we did fun things like that!).

He was a good man, a good mate and, although frequently and unjustly ignored for it, a damn good writer. He'll be missed. By everyone who met him. Especially me.

GARY RUSSELL EMAIL


RAMMING ITS STING INTO THAT METAL COLUMN HAS PUT IT OUT OF ACTION!
WELL THAT'S A RELIEF!

It's with mind-numbing sadness that I've heard of Craig Hinton's death.

He was one of the most genuine people it's ever been my honour to meet, a true fan of the series, not just on television but in all its forms. He loved the comic strip and his enthusiasm for the less-sensible side of the strip always shone through. May he rest in peace in a land with Quarks and Giant Wasps forever more.

JAMES HADWEN NORFOLK

And above, for the man himself, is a scene from Craig's best loved, most bonkers, Doctor Who *comic strip. We'll miss you, Craig.*

We also heard from... **JONNY BUTLER**: "So Andy Pryor couldn't decide who should play RTD in a drama [**DWM** 376]? He clearly doesn't watch enough CBeebies, where a Mr Justin Fletcher [right] is ubiquitous: he's a ringer for Russell, and if he played him as his character, Mister Tumble, it would be perfect..." We don't mind who it is, as long as the finished drama ends up looking like French & Saunders' *Lucky Bitches* sketch. **PAUL FARR**: "Can you tell us what graphic novels you are releasing after *The Flood*? And will there be a Tenth Doctor *Collected Comics* special like there was for the Ninth?" Two volumes of Sixth Doctor strips next, Paul, but I think we'll save the Tenth Doc strips til we have anough for a proper big book.

ROSE AMONG THORNS

Just wanted to say how much I enjoyed your article about Rose Tyler in **DWM** 376 – I think most *Doctor Who* fans will agree that she will be greatly missed, and I feel that it just goes to show what a great actor Billie Piper is to have made her such an important character.

I was surprised by the negative comments made by one reader about *Torchwood* – I think it is great entertainment, well written and acted (Gwen is absolutely gorgeous too), although after last week's episode, *Countrycide*, I wouldn't want to go anywhere near the Brecon Beacons! Let's just hope there will be a second series...

GEOFF WILMOTT EMAIL

And Geoff's not the only one leaping to Torchwood's *defence...*

WOOD YOU CREDIT IT?

God I love *Torchwood*! Why did the Beeb stick it in the cold wastes of BBC Three when they've clearly spent so much time and money on it? I know quite some people who won't entertain *Doctor Who* but watch *Torchwood*, so it's a shame it wasn't on at, say, 9pm on a Saturday or something on BBC One. Captain Jack is the coolest character on TV and the show has the pace and action that I feel the last series of *Doctor Who* lost a bit by becoming '*Hollyoaks* in space'. I got a bit exasperated with Rose getting jealous all the time and the nice, safe domesticity of it. Not so *Torchwood*. Danger, sex and a main character whose past is shrouded in mystery. Spot on.

SIMON EMAIL

Hi, I have emailed before but this is different...

It's about the letter from Roberto Prestoni in **DWM** 376 – I don't know how he can dare diss *Torchwood*! It is like *Doctor Who* (only a bit more scary) and has the same factors. He is not a true fan not to like it. I have watched the *K9 & Company* spin-off too and enjoyed that, so I'd like to ask what's the matter with *Torchwood*? YOU ARE INSANE NOT TO LIKE IT! I hope they make more of them as *Countrycide* really scared me. Thanks Russell T Davies for making them!

JOANNE HAGUE (14) EMAIL

We had to translate some of Joanne's letter from txt spk, and it made us feel really old...

I sat down to watch *Torchwood* thinking maybe this would be a *Doctor Who* spin-off worth watching. After the first two episodes had finished I have to say I was disappointed. It was even worse than *K9 & Company*. It should have been called *Borewood* because it was so dull and boring. *Torchwood* has, in my opinion, joined the list of bad *Doctor Who* spin-offs.

ANDREW ATKINSON EMAIL

Can you send us both lists, Andrew, good and bad, cos we really want to know what's on 'em...

FRIENDS UNITED

Here are some pictures to show that dogs, and especially K9, are a Dalek's best friend, and then some pictures to show that even among arch enemies, it's always peace and good will to *all* at Christmas!

SOPHY (11) **& ABBEY** (9) CARDIFF

COMIC ASIDES

Am I the only one who is tired of letters in the *DWMail* section that simply complain about the comic strips? I am therefore complaining about these complaints. I think all of the comic strips are fantastic and I have searched long and hard and found it nearly impossible to find such colourful, exciting, funny and overall great quality comics. I think the people who keep complaining are expecting too much out of an already brilliant magazine. I mean come on, it only costs £3.99, what more do you want?

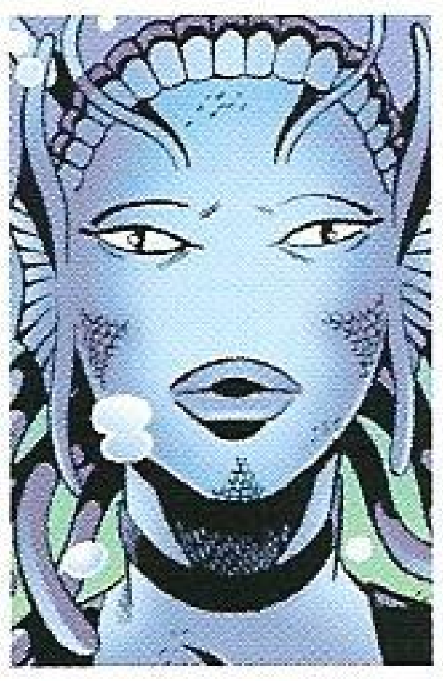
LEWIS SMURTHWAITE (15) EMAIL

I am just writing to say how much I have enjoyed the recent reprints of the **DWM** comic strips. As well enjoying the classic Fourth and Fifth Doctor strips, it has been the Eighth Doctor stories that have particularly impressed me. I started collecting **DWM** part way through *Children of the Revolution*, and, after missing the odd issue, became a regular reader and subscriber. The reprints have now come full circle for me, showing me just how incredible the story of the Doctor and Izzy was.

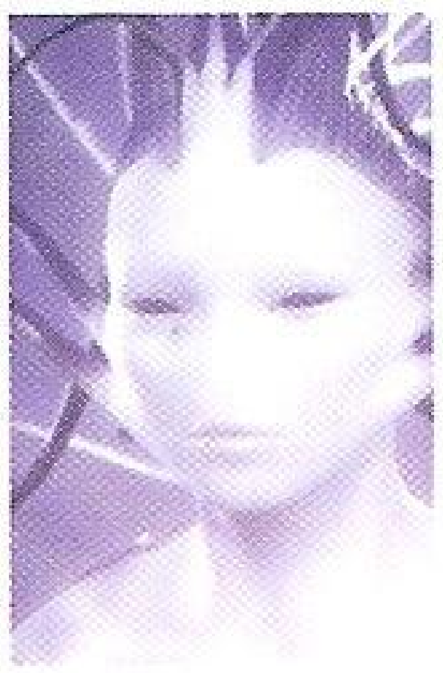
I know I shouldn't buy the next volume, having already bought the strips in their original form, but the special features look very tempting. I especially look forward to reading the proposed future adventures for the Doctor and Destrii – but can't we have a fifth volume, completing the tale properly with brand new strips...?

DAN TESSIER EMAIL

LOOKEY-LIKEY



Lesbian Alien



Destrii

Is it just me, or did the glowing blue tentacle-headed alien in *Torchwood* Episode 7 have more than just a passing resemblance to Destrii from the Eighth Doctor comic strips? A touch of the leather bikini and they might almost be twins...

JAMES HADWEN NORFOLK

Glad it wasn't just us who thought that! We're hoping Olla the Heat Vampire will turn up in Series Two.

WORD UP!

Having just got my copy today I'd like to say that, just like the previous monochrome era *In Their Own Words* publication, Volume Two [**DWM** Special #15] presents fascinating, essential reading embelished with a wealth of gorgeously evocative images (page 54 is my favourite ever Pertwee pic!). Congratulations to all involved in putting this together and I eagerly look forward to Volume Three!

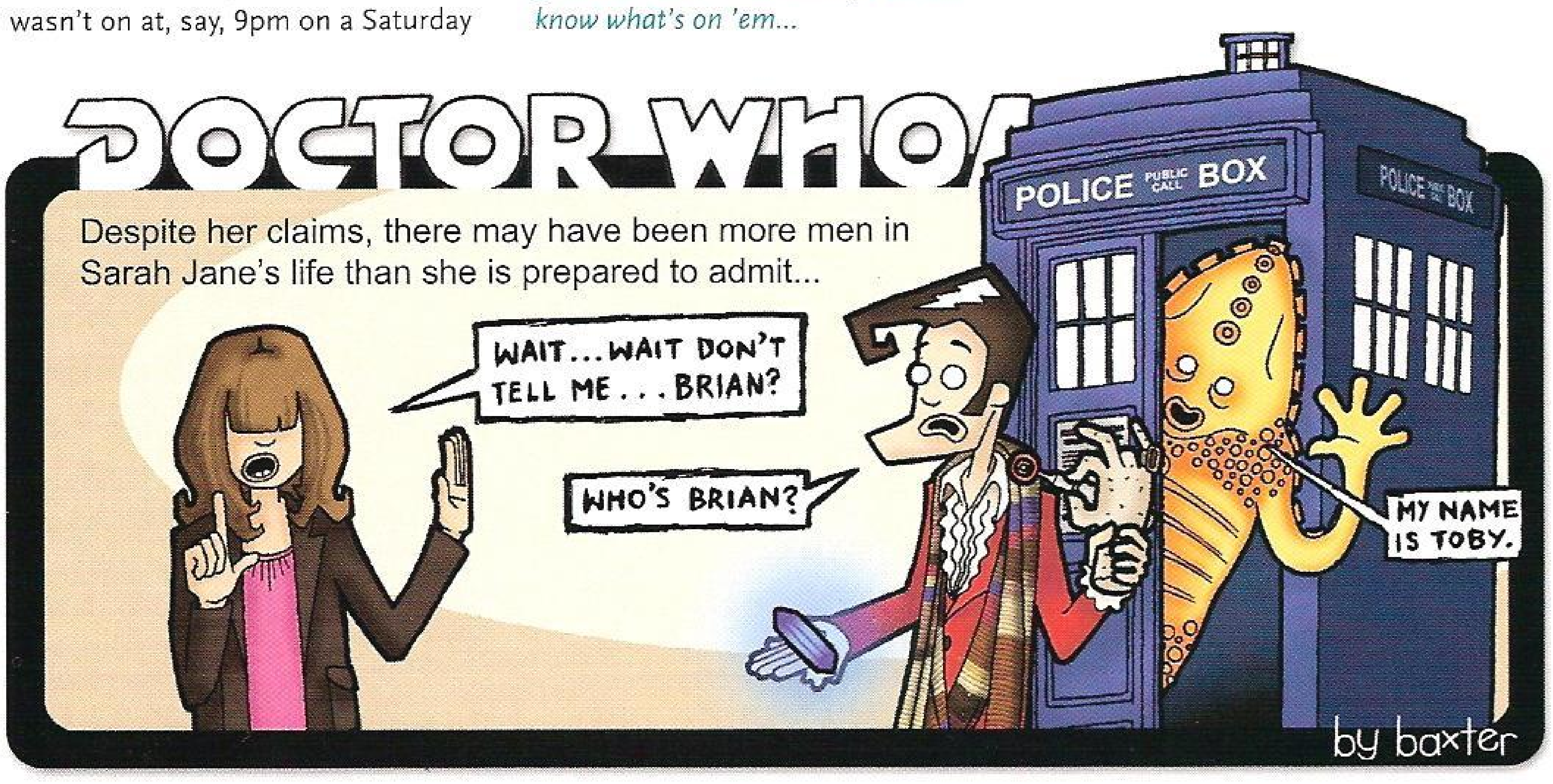
SARAH TARRANT SOUTHAMPTON

ALLEGORY CORNER

Dear *You On Who*, I HAVE it on good AUTHORITY (from Cocky Locky, Goosey Loosey, Henny Penny AND OTHERS) that the SKY is FALLING IN. I URGENTLY urge all your readers to protest and send loopy emails to Trantis out of *The Daleks' Master Plan* – *trantis73@kembel.com* – who (I have been told by Turkey Lurkey) is behind this OUTRAGE. Or else I will make a disco record to FORCE Trantis to reconsider. With Sally Thomsett among the singers it CANNOT fail. Where are my PRINGLES?

CHICKEN LICKEN EMAIL

Is that really you, Mr Licken...?


DOCTOR WHO
Despite her claims, there may have been more men in Sarah Jane's life than she is prepared to admit...
POLICE PUBLIC CALL BOX
WAIT... WAIT DON'T TELL ME... BRIAN?
WHO'S BRIAN?
MY NAME IS TOBY.
by baxter

Best Chris

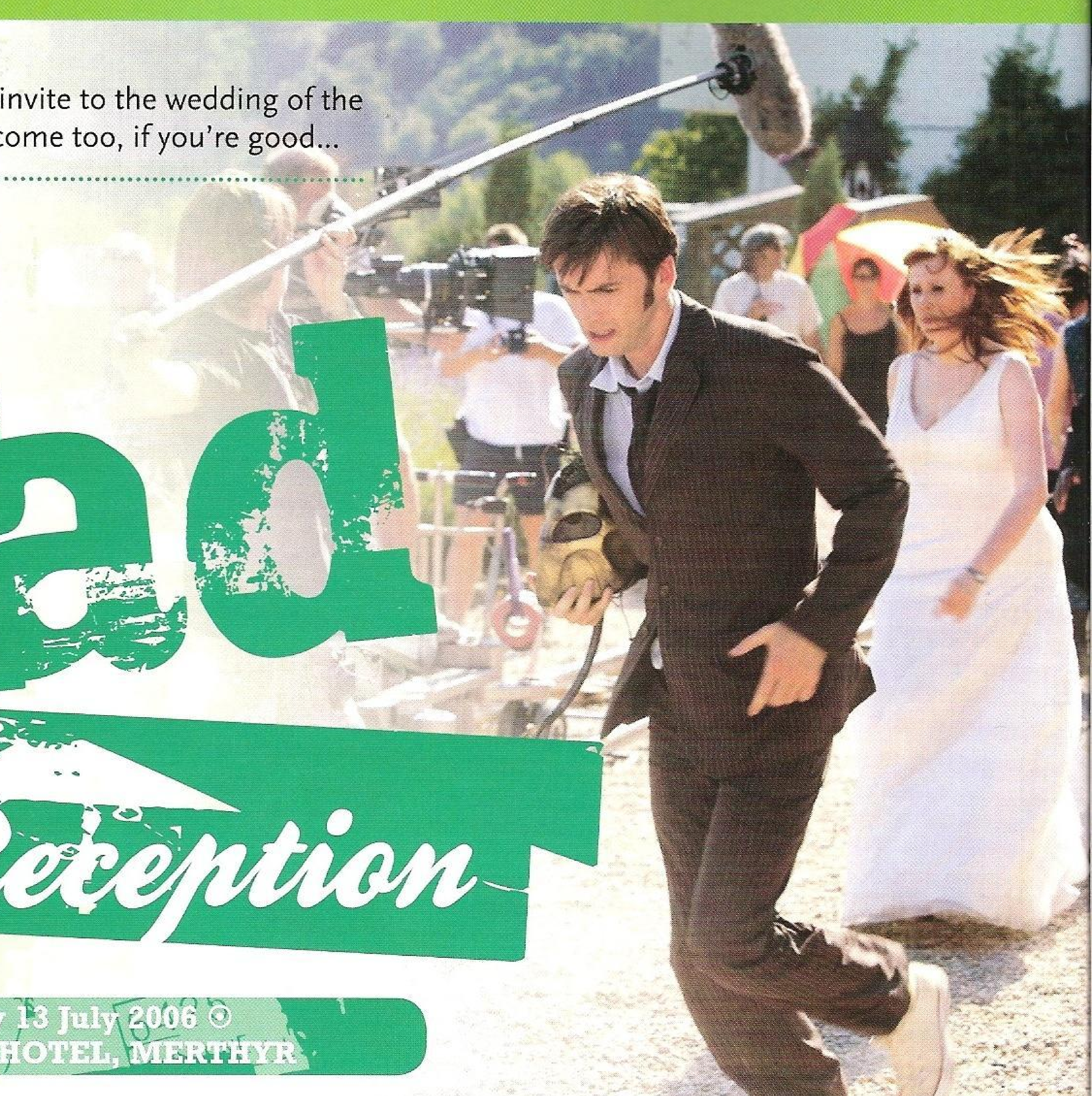
POLICE PUBLIC CALL BOX

tmas Ever

This Christmas, viewers took three trips to different corners of the *Doctor Who* universe, and DWM was there all the way! Over the next 30 pages, we relive a festive season to remember…

Benjamin Cook blags an invite to the wedding of the year – and you lot can come too, if you're good...

Bad Reception



Thursday 13 July 2006
BAVISTOCK HOTEL, MERTHYR

"Amongst all the noise, and the swearing, and the alcohol, my whole family sat down to watch *Doctor Who* last Christmas," remembers Russell T Davies, the showrunner, "and eight or nine million other people did the same, and you forget how scary it was, because it was David's first episode, so there was a real fear that it was all riding on him. This Christmas, I'll be just as anxious, for different reasons. I'll be watching *Torchwood* on Christmas Eve, and again – twice – on New Year's Eve, and *The Runaway Bride* on Christmas Day, and *The Sarah Jane Adventures* a few days later. Oh, I can't wait." Is this really the best Christmas ever, then? "I should think it is," he chuckles. "It's going to be brilliant. I love Christmas."

A few months earlier, at the Bavistock Hotel, in Merthyr Tydfil, within the historic Welsh county of Glamorgan, Father Christmas has gatecrashed a wedding reception, and is threatening to blow up the guests. If he carries on like this, he'll get the sack. As luck would have it, the Doctor is up on the rostra, jamming his sonic screwdriver into the DJ's decks.

"Do the shudder, and then go down," the choreographer, Ailsa Berk, instructs the six – count 'em – men in Santa Claus costumes. It looks like the line-up of a Fathers 4 Justice protest.

"Are we *all* going down?" asks one of them. He's crying out to be shattered by some sound waves.

"Yes, please."

"When you're down," adds the director, Euros Lyn, "hold your breath. I don't want to see you pant. You're robots!"

"I no longer pretend to understand anything! It's a monster out of control!"

This, ladies and gentlemen, is Donna Noble's reception. The room is adorned with decorations, party balloons, and a banner that says, somewhat prematurely, 'Congratulations Donna & Lance', but wedding presents, streamers, and sausage rolls lie strewn across the dancefloor, tables and chairs are overturned, the air is thick with smoke, and four artificial Christmas trees (watch out – they're swines) are standing about, all menacing-like. Over there in the corner, chatting to a pageboy, is Donna herself, actress, comedienne, and famous lady Catherine Tate. In a wedding dress.

"How do you manage to run in that dress?" asks the pageboy.

"I know, it's a bit tricky," she answers. "Do you want to know a secret?" She hoists up her dress, but lowers her voice. "See, I'm wearing trainers!"

"Nice trainers," nods David Tennant, the Doctor. "You should wear 'em in wide shots!"

"Here we go, then," calls out Peter Bennett, the first assistant director, "for a take. Nice and quiet, please. And turn over..."

Donna and Lance, her would-have-been fiancé, climb out of hiding from behind a table. "You all right, sweetheart?" she asks, stepping over

▲ *Above: The Doctor, Donna and Lance make a quick exit; the Robot Santas attack; the Doctor vs the baubles!*

▼ *Lance and Donna's cake and (right) original storyboards detailing its fate...*

the wreckage of her wedding reception. "Michael? Connie? Sunita, do something useful –"

"Who's Sunita?" asks Euros.

"I'm making it this lady here," replies Catherine, stroking the arm of a supporting artiste wearing an absurdly large hat.

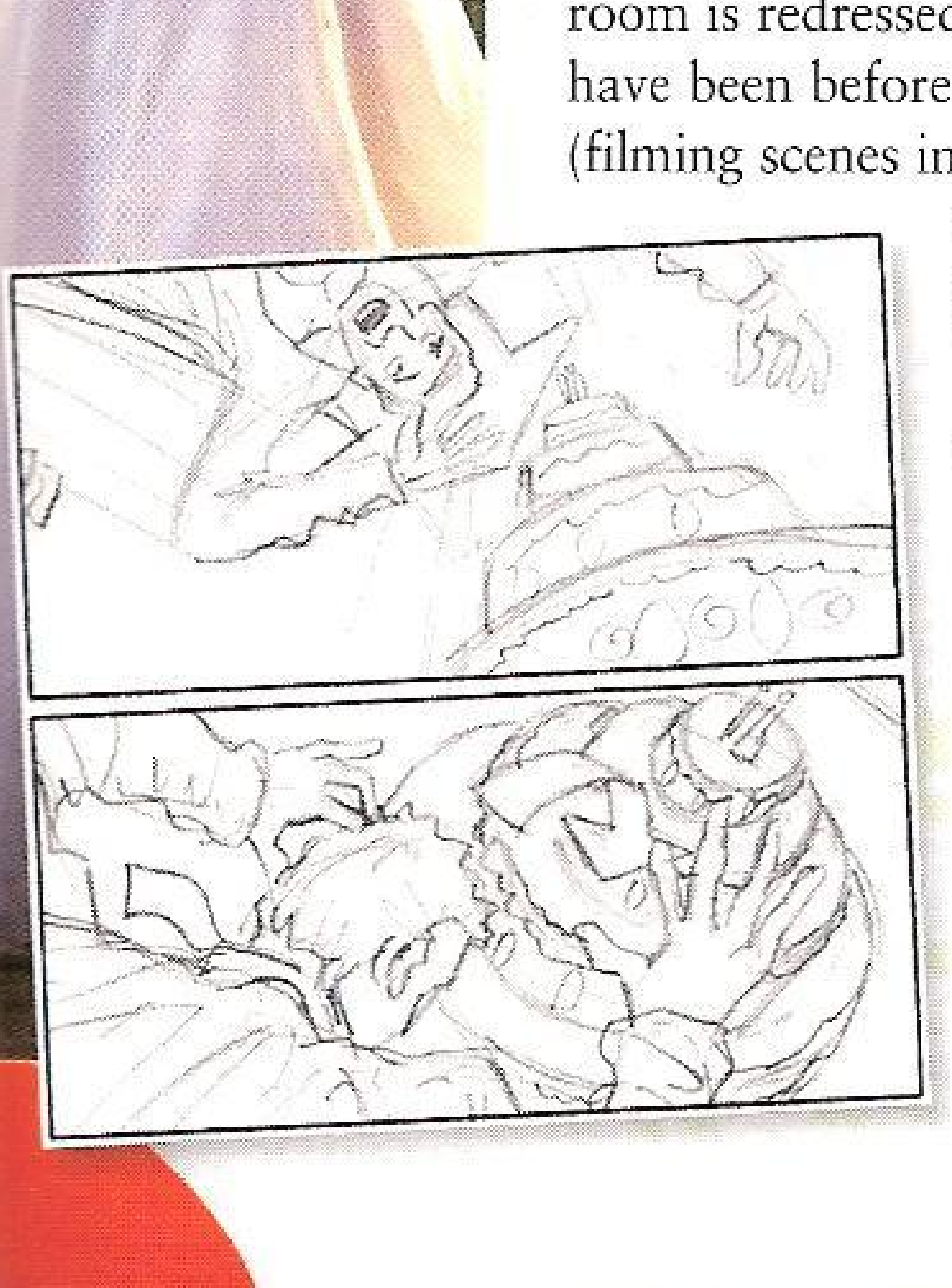
"I thought Sunita sounded more like a bridesmaid's name," says the lady in the hat.

"Don't worry, you're not in shot," Euros says. "But can I have you crying?"

"Remember how horrible this has been," stresses Peter, to everybody, "and how terrible the scary Santas were."

"Actually," says Euros, when **DWM** catches up with him later, "the script arrived in two halves – the first half finished just after the wedding reception, with the scene where the Empress' leg comes in, and she starts stroking the TV screen – and it was another two weeks before I found out what happened next! Can you imagine? The suspense! It was almost like a two-parter for me."

Over the lunch break, the function room is redressed to how it would have been before the Santas trashed it (filming scenes in order is so passé!), ready for the shots of the deadly, hovering bauble bombs. "Turn the music off!" the Doctor urges the guests, who are partying away blithely on the dancefloor. "Listen to me – stay away from the Christmas trees!"



"I want this to happen at my wedding," jokes Don Gilet, who plays Lance.

"That can be arranged," says Any Effects' Mike Crowley, the special effects supervisor.

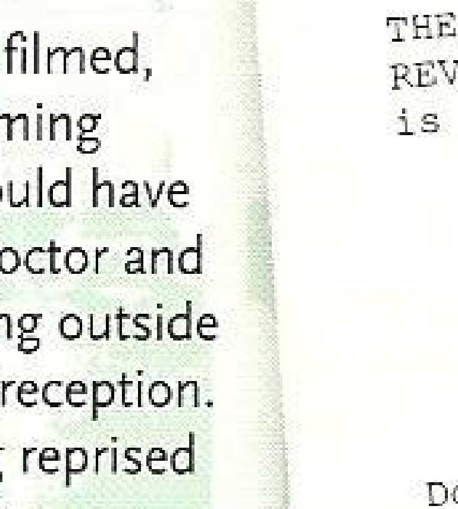
The supporting artistes must dance without music, so that the sound recordist can pick up David and Catherine's lines. The music will be added in post-production: Slade's *Merry Xmas Everbody*, and a song called *Love Don't Roam*, composed especially for *The Runaway Bride* by Murray Gold, and sung by Divine Comedy frontman Neil Hannon. "It's the perfect song," says Euros. "It could be about anyone, it's not specific, and yet it's as much about the Doctor. People go through terrible experiences, but that doesn't turn them into terrible people, or even obviously grieving people. People grieve and live their lives at the same time, and that's what the Doctor is doing. He's suffered a huge knock by losing Rose, but actually, on this adventure, he's wanting to make sure that Donna gets to the church on time, he's wanting to solve the mystery of what's happening to her, even though he's harbouring this grief inside. When Murray's song plays at the reception, and everyone's dancing, we give the Doctor a moment, we see him lost in this song, and that grief leaking out..."

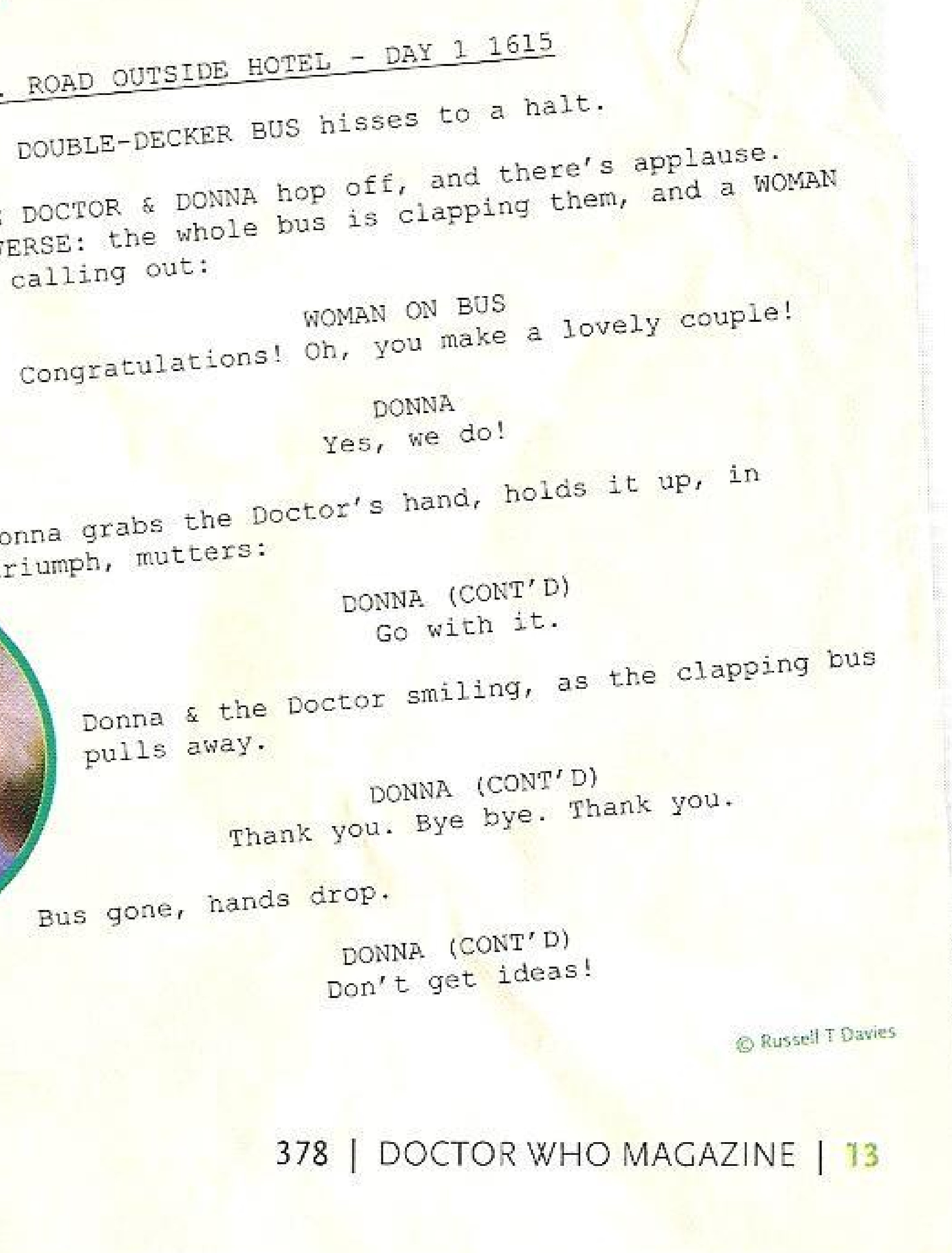
On 19 November, the BBC National Orchestra of Wales performed a section of Murray's score for *The Runaway Bride* at a one-off, star-studded concert in aid of Children in Need. It was staged at the Wales Millennium Centre, in Cardiff,

▶

"Don't get ideas!"

This scene – filmed, but cut for timing reasons – would have shown the Doctor and Donna arriving outside the wedding reception. Bella Emberg reprised her role as the old woman from *Love & Monsters*. "The world should see the glory of my Old Woman On Bus scene," chuckles Russell...





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EXT. ROAD OUTSIDE HOTEL - DAY 1 1615

RED DOUBLE-DECKER BUS hisses to a halt.

THE DOCTOR & DONNA hop off, and there's applause.
REVERSE: the whole bus is clapping them, and a WOMAN
is calling out:

                    WOMAN ON BUS
     Congratulations! Oh, you make a lovely couple!

                       DONNA
                     Yes, we do!

Donna grabs the Doctor's hand, holds it up, in
triumph, mutters:

                   DONNA (CONT'D)
                     Go with it.

Donna & the Doctor smiling, as the clapping bus
pulls away.

                   DONNA (CONT'D)
           Thank you. Bye bye. Thank you.

Bus gone, hands drop.

                   DONNA (CONT'D)
                  Don't get ideas!
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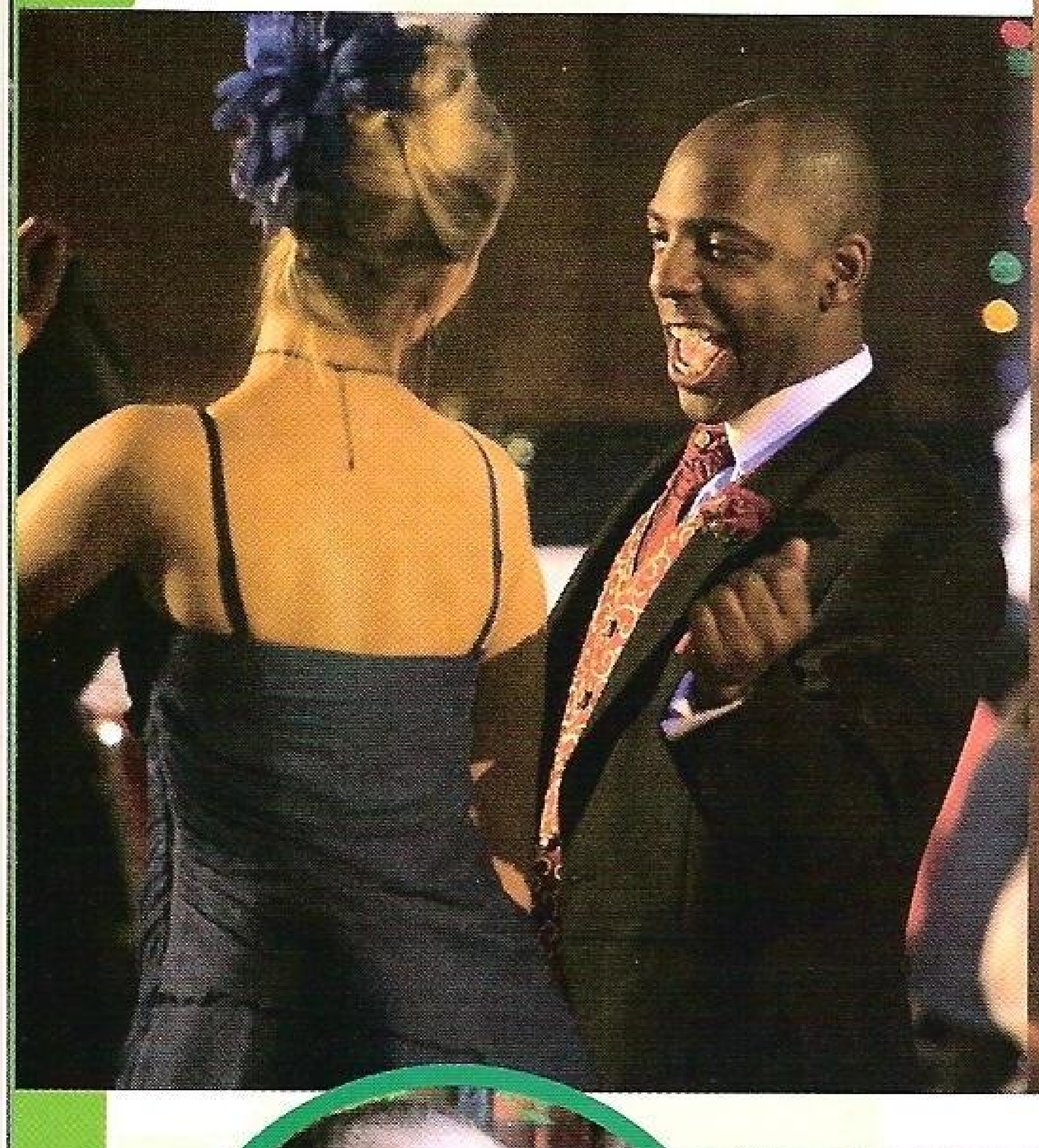
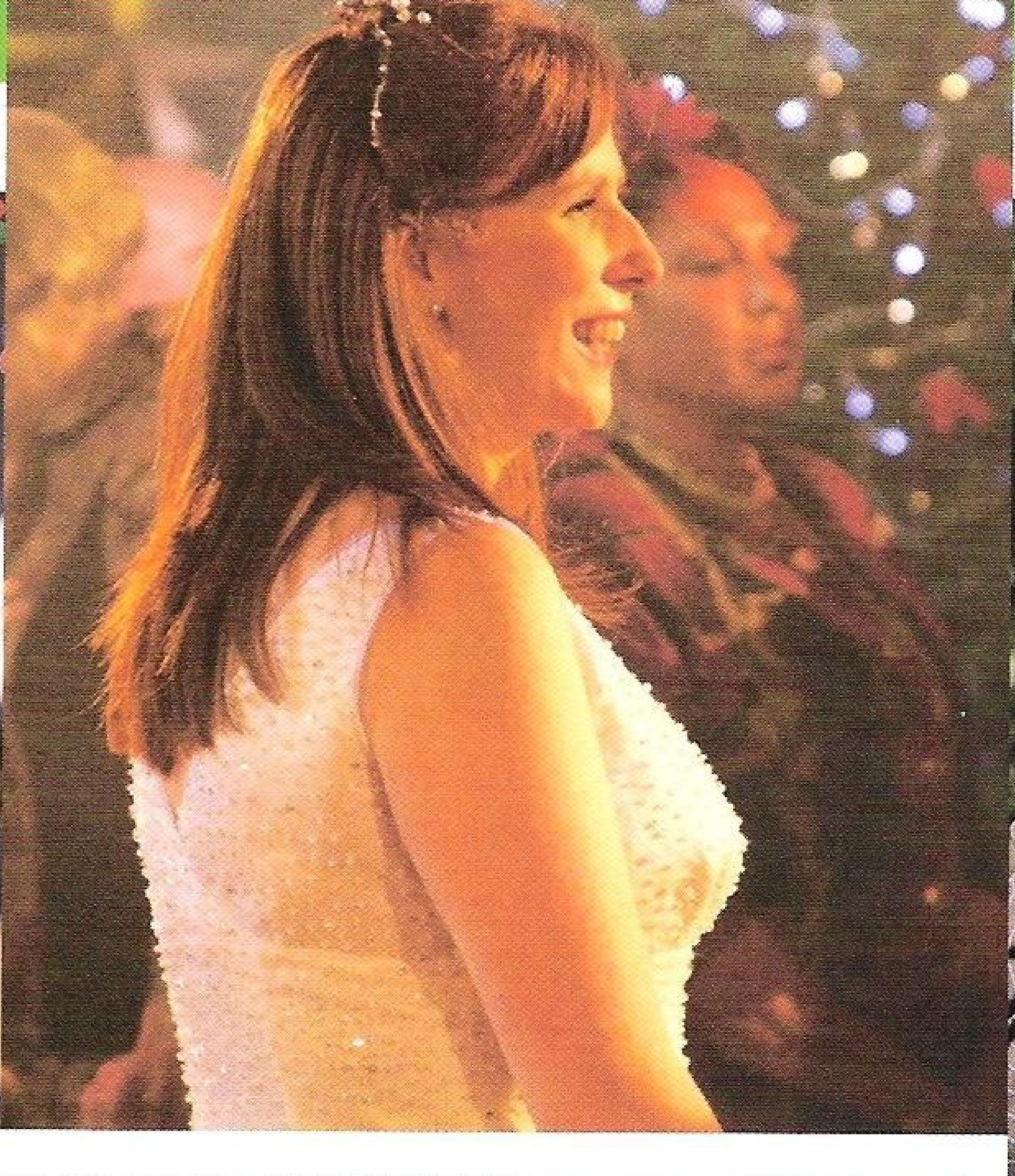
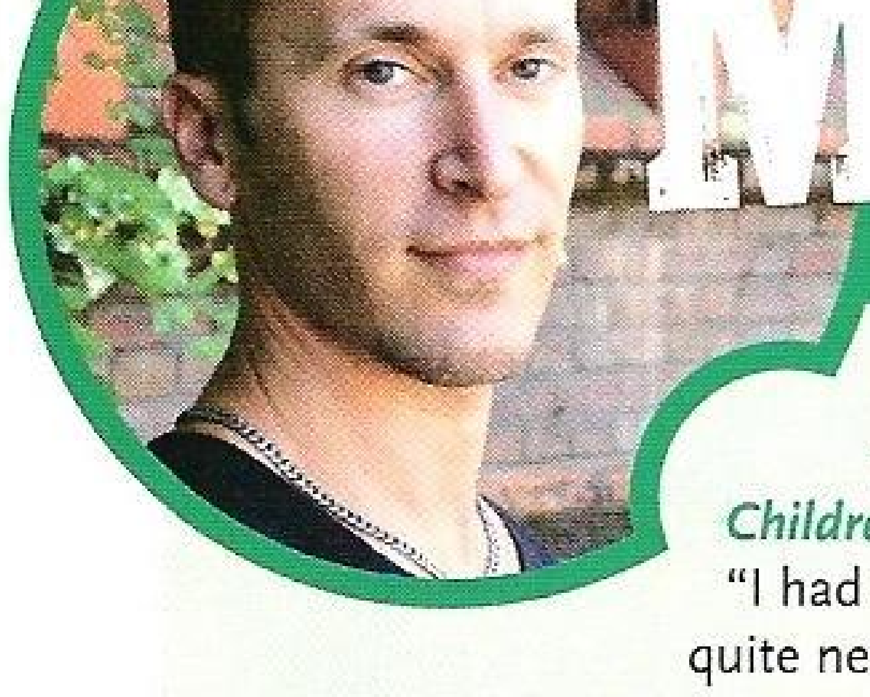
© Russell T Davies







Murray Gold

Composer

Hello, Murray. How did you enjoy November's *Children in Need* concert?

"I had a brilliant time. It was quite nerve-racking beforehand, wondering if it'd all come together. I sat in with the audience for the first half, and watched most of the second half from the wings. The atmosphere was amazing. I kept saying to myself over and over, 'Hold onto this moment. It's special.' Of course, it still went by just as fast, as is the nature of life. The way that everyone responded to the clip from *The Runaway Bride*, with the cues played live, was pretty awesome. Wow! It was so spontaneous – a spontaneous outburst of enthusiasm."

Your parents must have been very proud.

"They were both quite proud. I caught my mum autograph hunting, and told her off. I'm horrible, aren't I? But the actors were in downtime, you know, just chilling out, so I didn't think it was fair. I really am horrible, aren't I...?"

What particular challenges did *The Runaway Bride* present for you?

"Oh, 40 minutes of symphonic music always presents a few challenges. I tried to make it quite old-fashioned. I asked Ben [Foster, the arranger] to listen to Nina Rota and Leonard Bernstein. I don't know if he did. Doesn't matter. He's brilliant, Ben. He doesn't have to listen to Nina Rota. I loved *The Runaway Bride* when I saw it. I don't even know quite why – just so many good bits. Memorable, warm, lovely bits. They're always fun to score when you love them."

You composed *The Runaway Bride* on the piano, unlike previous *Doctor Who* scores. Why?

"I did a lot of Series One and Two without an orchestra, but I wanted an entirely orchestral score for *The Runaway Bride*, maybe apart from a few drums. Using samples and electronics makes it hard to achieve an impact sometimes. So I didn't need to make a demo that sounded like an orchestra; I could do the whole thing on piano – three pianos, actually – and give it straight to Ben. He knows how I like things. On the piano, you can be instantaneous and free in your composing, and I knew that *The Runaway Bride* was fluid and fast-moving, so I wanted to be as free to write the notes as possible, and worry about the sound afterwards. The score played on piano sounds very silent movie."

Tell me about *Love Don't Roam*, the song that plays at Donna's reception.

"Neil Hannon sings it, and I wrote it. I've written a good few songs for movies lately – it's becoming an interesting sideline. My manager sent Neil *Song for Ten* [first heard in *The Christmas Invasion*], and Neil agreed to record it [for the CD release of Murray's *Doctor Who* music], so I went over to Dublin, and got him to do *Love Don't Roam* while I was there. Cheeky, eh? He's lovely, though. A great singer and songwriter."

If you were to release *Love Don't Roam* as a single, with *Song For Ten* as a B-side, we bet you could have a Top Ten hit...

"What about the other way round? Most people seem to think that *Song for Ten* is more of a commercial pop tune."

Can we look forward to more specially-composed ditties in Series Three?

"Actually, there are two in the first half of the series. One's called *My Angel Put the Devil in Me*. There are three verses and choruses, but only a small section gets played. If Silva Screen does another CD, we'll put it on that."

◀ and broadcast live on BBC Radio Wales. "I think it might be complete madness," Russell told **DWM**, two days beforehand. "It's been a lot of work – orchestra, choir, singers, videos, Daleks and Cybermen, and glitter is falling from the roof at some stage! I no longer pretend to understand any of this. *Doctor Who* is a monster out of control!"

Of course, the concert was a huge success ("The response that we got," said David, the following day, "exceeded all our expectations"), and was available to view on TV this Christmas by pressing the red button on your digital remote. "At the back of my mind," admits Russell, "I did think, 'Oh my God, what if it's boring?' I had all these memories of being taken to see *Peter and the Wolf* when I was six, although I don't think I ever did; I'm thinking of those *Peanuts* strips, where they go to see *Peter and the Wolf*! Anyway, I wasn't sure how well it'd work, because it's television music, but it was fantastic. The kids weren't fidgeting in their seats; it grabbed their attention."

Back at the Bavistock, the cast are reacting to something alien and horrible that isn't really there. *Plus ça change*. "I'm imagining," Euros tells them, "that the baubles rise up, and are hovering, then they're at head height, and they're beautiful, you're all captivated, and then they spread out in all directions..."

"When the baubles start flying around," adds Peter, "plenty of screaming and panic, please... and from you, ladies! Let's do a rehearsal at half speed so that

◀ *Facing page: Don Gilet (Lance) has a boogie; Catherine Tate is all smiles; The Doctor dismantles a Pilot Fish Santa, while Donna looks on, happy as ever.*

▲ *This page: The aftermath of the Doctor's jiggery pokery at the mobile disco with (inset 1) an image from the storyboard of that sequence, and (inset 2) director Euros Lyn marshalling the troops.*

you don't all run into each other."

The airborne baubles are the preserve of the post-production bods, but the flashes, bangs, and general detonations are practical effects. "When you're setting off explosions inside, breaking a table, blowing up wedding presents," says Mike, "you might think, 'That's nice and straightforward,' because that's our bread and butter, being able to make things go bang. However, it becomes complicated because of the location, because we can't damage the floor, because the wall hangings are precious, and, for budgetary reasons, it's unreasonable to expect the Art Department to say, 'Oh, don't worry, we'll put in all our own flooring and furnishings.' This is real life. Well, it's not real life, but it's quality TV, which we have to make look good. We don't waste money where it's not going to be seen."

"If anyone is unhappy working with pyrotechnics," says Dave Forman, the stunt coordinator, to the supporting artistes, "if anyone's a bit jumpy, or uncomfortable with loud bangs, let me know, and you won't have to do it."

Naturally, none of them object. "Funny that," laughs David Tennant.

"My number one priority when there are artistes involved," says Mike, "is that I'm not going to hurt anyone. The danger is perceived, but it's not experienced. That's what our game is all about. The second priority is to make it look amazing. I have to be able to come up with the goods."

This scene also demands that Dave Forman soar through the air, and land in the wedding cake. This should be good! "But it seems such a shame," considers Catherine. "It's such a beautiful cake. Ooh, look at that," she exclaims, pointing to the statue of the bride and groom on top. "That's so funny!"

"He doesn't look very happy, does he?" says Don, eyeing the groom figurine. "'Oh lord, what am I about to do?' He's got your hair colour, though, Catherine."

Dave worked with Euros throughout Series Two, starting with the gravity-defying scrap between monks and stewards in *Tooth and Claw*. "The nature of stunts is dangerous," he says, "but my job is to remove those risks, and stay focused. At preproduction meetings for *The Runaway Bride*, the stunt with the wedding cake was up for discussion, and I suggested an air ram [a pneumatic device that catapults a stunt performer through the air] in place of a trampet. The air ram propels you by the force of two rams loaded with pressurized gas. One advantage is that you can film the action pre-take-off, whereas on a trampet the action starts in the air. But we thought the ram might be too violent in its action, so we opted for the trampet."

The distance that Dave has to travel to reach the table and wedding cake is about 20 feet. His background in gymnastics will come in handy. Euros is using three cameras to capture the stunt – one looking up at the cake from ground level, one looking down on the cake, and one hand-held. "If we shoot low," suggests Rory Taylor, the director of photography, "he can, literally, fly over the hand-held camera."

"I knew that I had to get enough height," says Dave, "to land directly on the cake. To make the stunt even more exciting, I needed to roll off the table after hitting the cake, and Rory positioned his camera to compliment this. I told him that I'd be getting pretty close to his camera, and not to flinch!"

Dave pads up for the impact, and Mike places an explosion on the floor. "Everyone happy?" asks Peter. "Speak now, or forever hold your peace."

Action is called, the stunt is performed, Dave's flight is perfect, the impact is hard, and Rory doesn't flinch, despite the pyrotechnics, the debris, and the spectacle of a fully-grown man catapulting himself into a dessert. That's showbiz. After such excitement, **DWM** needs a trip to the loo. Dave is in there, too, picking wedding cake out of his hair. "Painless," he insists, when **DWM** asks whether that hurt at all, "it should look pretty amazing." DWM

> **"We have to make this look good – we don't waste money where it won't be seen on screen..."**

CRASHED The Wedding

Friday 14 July 2006 ⊙ CHURCH OF ST JOHN THE BAPTIST, CARDIFF

Today is supposed to be the happiest, most perfect day of Donna Noble's life. But it's all rather going the shape of the pear. "You probably noticed," the sound recordist, Julian Howarth, tells producer Phil Collinson, "but she's walking down the aisle to the wrong wedding march."

"She's *what*?!"

"It's the one for walking out, not for walking in."

"Oh dear."

The traditional processional is the 'Bridal Chorus' from Wagner's *Lohengrin*, more commonly known as 'Here Comes the Bride', while a traditional recessional is the 'Wedding March' from Mendelssohn's *A Midsummer Night's Dream*. However, here on location at the Parish Church of St John the Baptist, in Cardiff, the recessional march is the one that's accompanying Donna as she walks down the aisle, head held high, arm in arm with her father. "It's my fault," confesses Julian. "I recorded the church organist this morning, but we did the wrong one. I'm so sorry."

IN CELEBRATION OF
LANCE & DONNA
St.Mary's Church, Haven Rd, Chiswick

"I suppose," says Phil, cringing, "it says 'Wedding March' in the script; it doesn't actually say which one! Oh God."

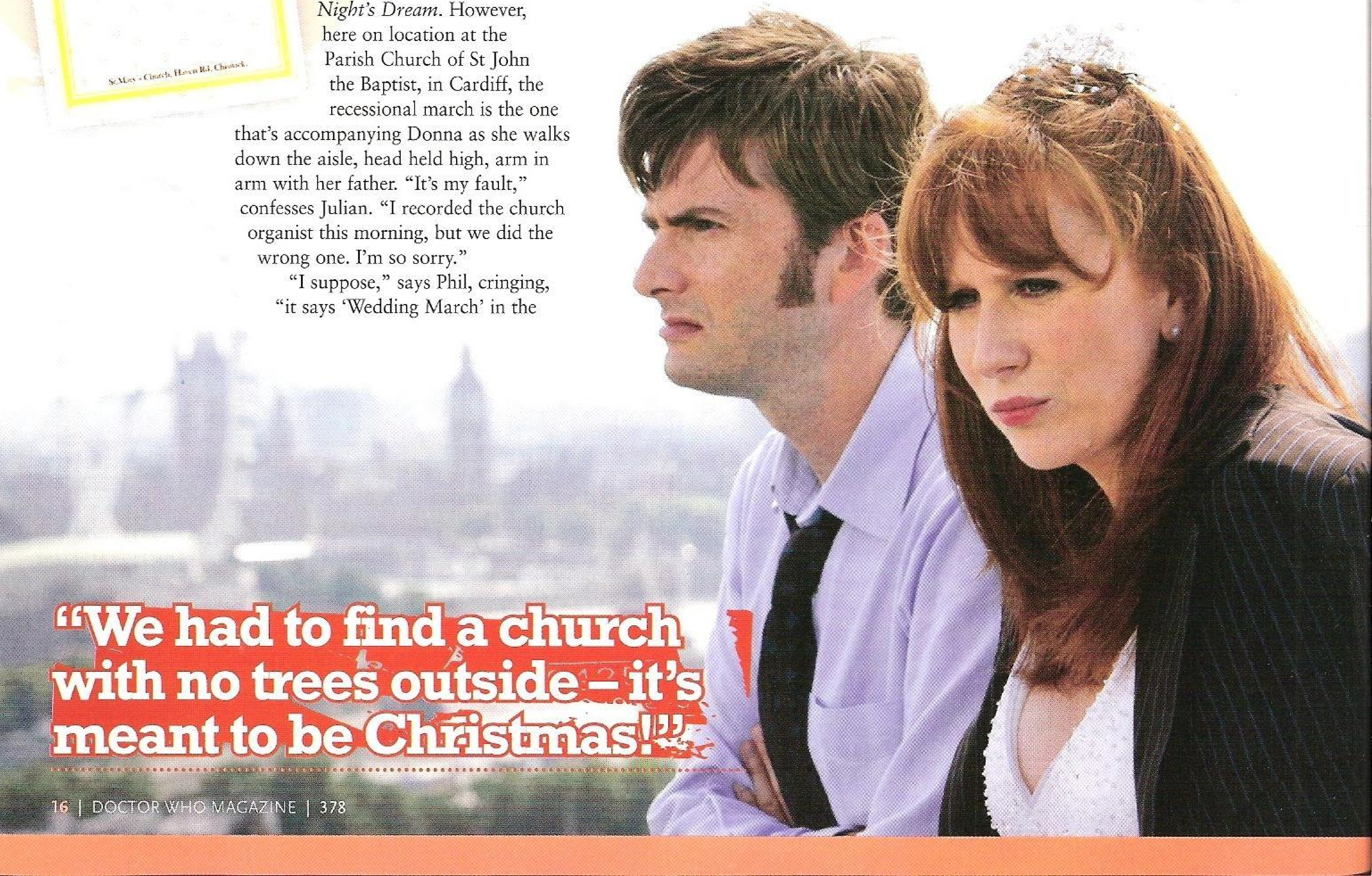
This is the opening scene of *The Runaway Bride*. The church is full of wedding guests, looking around, grinning. "Remember," Euros tells them, "how much you're enjoying this – plenty of smiles, miming talking to one another..."

"Nice big smiles from our bridesmaids," specifies Phil. "You're really enjoying this."

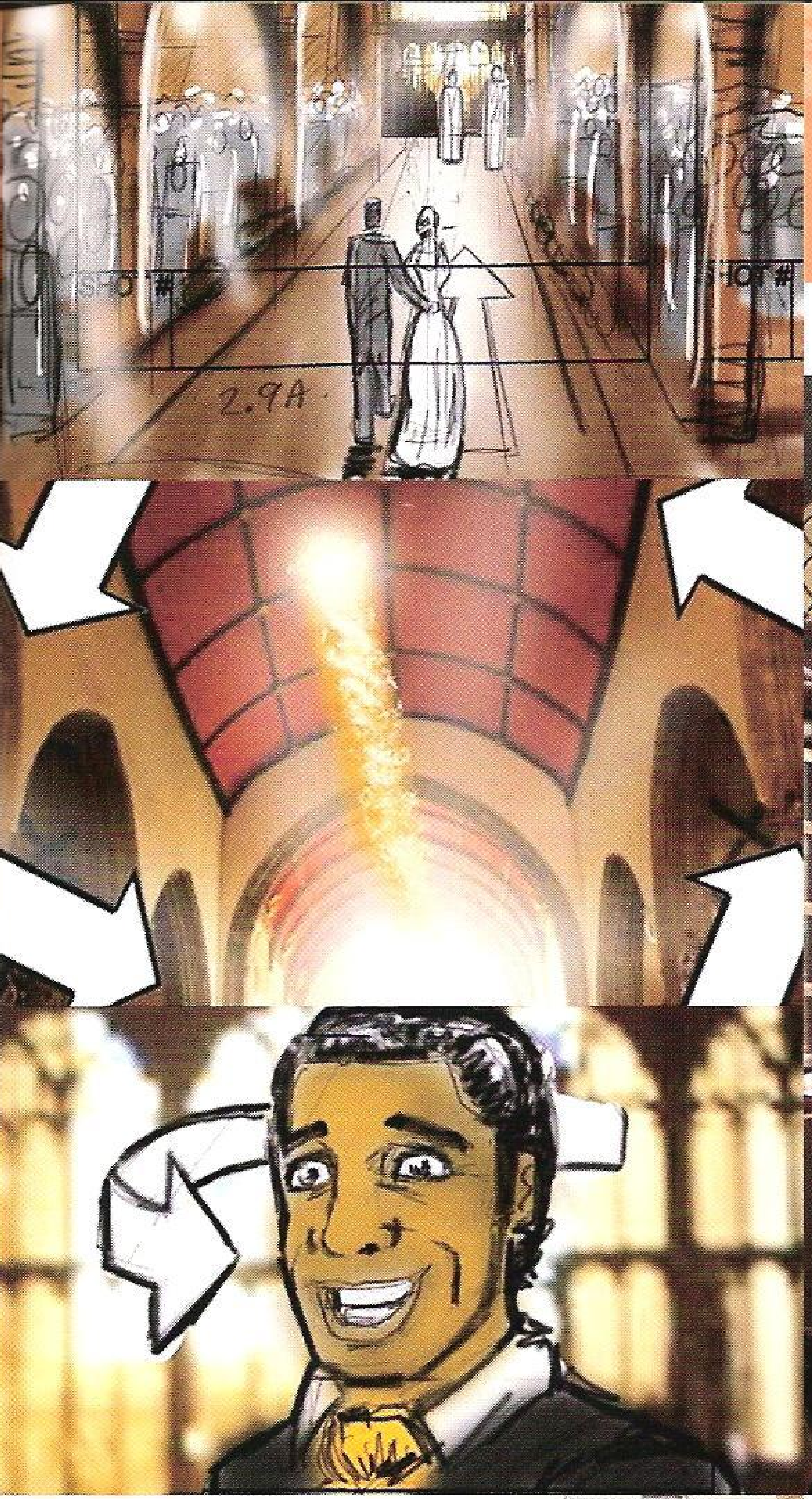
Euros nods. "Yes, smiling bridesmaids."

"Perfect," whispers Phil, watching them on the take, "we'll get a BAFTA for those smiles!"

After the Castle, St John's is Cardiff's second-oldest building. The tower and nave were rebuilt in the middle of the fifteenth century, after the eleventh-century building was destroyed by the troops of Owain Glyndwr. The church was expanded and enhanced in the last decades of the nineteenth century. How did the production team gain permission to film there? "You have to get people on side," explains Patrick Schweitzer, the location manager. "We were struggling to find a church that didn't have any trees outside, because we were filming in Summer, but the story is set in mid-Winter. That church is in the city centre, so there are no trees around it. With churches, as with government buildings, you need to be honest about how we're going to portray them – without giving away very much of the story, of course, because of confidentiality issues. We had to run some of the scenes past them, though, because some churches might not like the idea that there's going to be



"We had to find a church with no trees outside – it's meant to be Christmas!"



an enemy alien force involved in church activities. Obviously, Donna's abduction could have been seen as a worrying non-religious event..."

"I've tried to shoot in churches before," says Euros, "and the bishop has said, 'This is a consecrated building designed for the worship of God, and it's sacrilege to turn it into a place of entertainment.' Fortunately, the vicar of this particular church wasn't of that opinion, and was quite happy for us to shoot there. However, the crane with which we were lighting the church broke down, so we were hanging about for ages, waiting for the man who could fix it. That wasn't the best start."

In between takes, the bridesmaids shout out catchphrases at Catherine, chiefly "Am I bovvered? *Am I bovvered?!!*" Happily, Catherine *isn't* bovvered: she reacts kindly, as if it's the first time that anyone has ever shouted out that at her. The kids are delighted.

"We've two shots to do now, Catherine," explains Euros. "One over your shoulder, and then the shot of you disappearing."

"Do I get to scream?" she asks, excitedly.

The crew sets up for the shot, as Euros stands at the alter, arms crossed, deep in thought, master of all that he surveys. "Okay, can we have a green screen in, please?" he requests.

"How far from the green screen should I stand?" Catherine asks.

"You can step back so that you're right against it," says Euros. For the second take, however, he asks her to "keep walking as this thing happens to you. Can we keep you walking as you 'particalise'?" And on the third take: "Can I have your big scream on this one?" He demonstrates, much to Catherine's hilarity. "The scream happens as you hit your mark, then you take one more step, and you're still screaming..."

On the final take, she screams particularly long and very, very hard. "Was that okay?" she asks, innocently, as the crew dissolves into laughter.

"The scream is right," says Barney Curnow, from visual effects house The Mill, "but you should never really see her get that far. In a way, she disappears before she gets to scream."

"I thought she'd be shimmering for longer than that," admits Phil. "Otherwise, wouldn't she still be screaming when she arrives in the TARDIS, which she isn't? Haha! The Doctor would be faced with this screaming bride!"

"I don't know how throwaway it's meant to be," says Don, who's wondering whether he needs to worry about getting in his line – '*what?!*' – when Donna disappears.

Euros decides to pick up the '*what?!*' on the next take. This is the reverse shot of Lance, the vicar, and Donna's parents. The camera will pan past Lance, "and ▶

POLICE PUBLIC CALL BOX

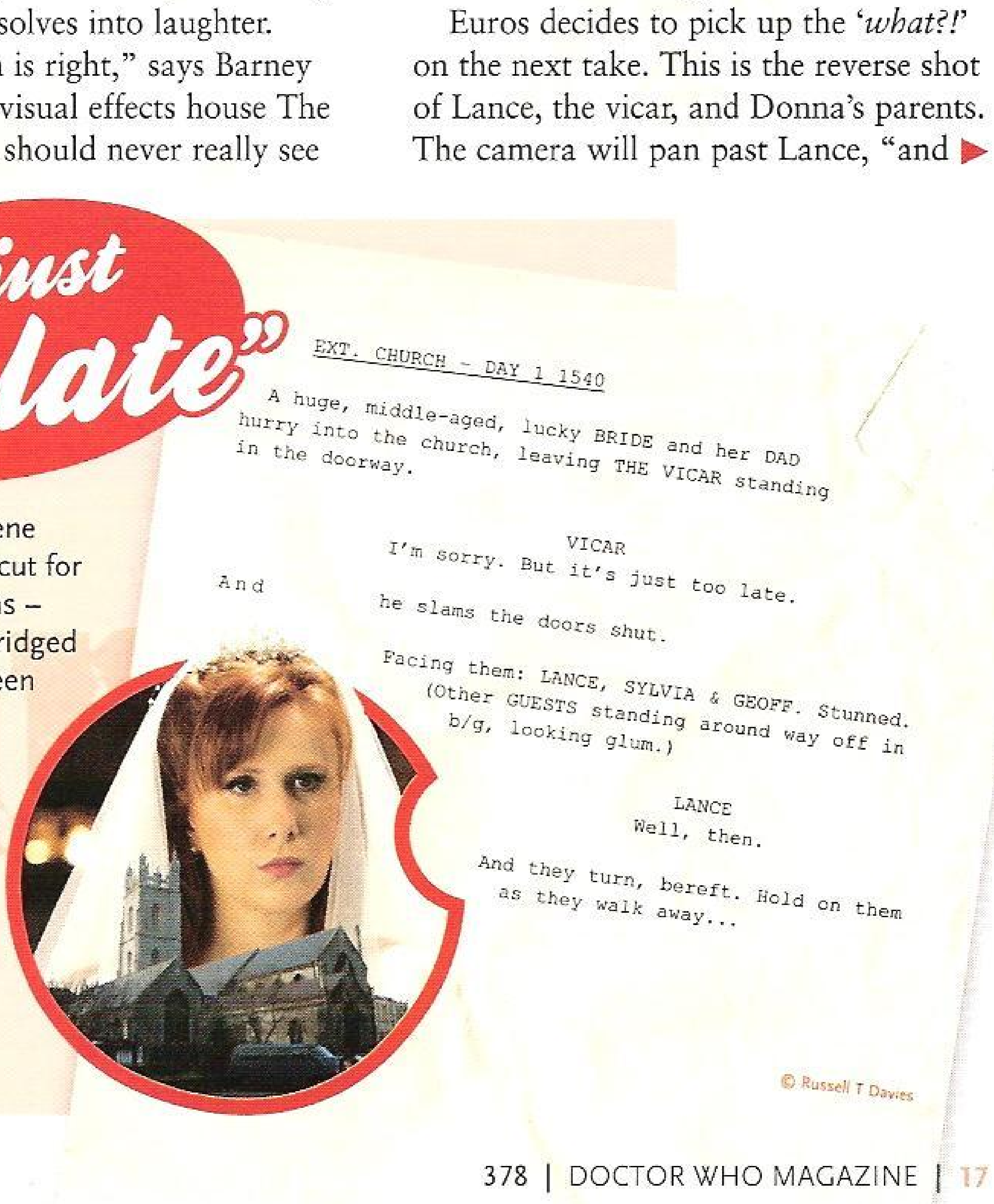
▲ *Top: Storyboards for Donna's entrance to – and sudden disappearance from – the church.*

▲ *Top right: Catherine Tate starts her walk down the aisle at St John the Baptist church.*

▲ *Above: Donna comes back down to Earth with a bump!*

"It's just too late"

This short scene – filmed, but cut for timing reasons – would have bridged the gap between the TARDIS/taxi chase sequence, and the Doctor and Donna's tête-à-tête on a London rooftop...



EXT. CHURCH – DAY 1 1540

A huge, middle-aged, lucky BRIDE and her DAD hurry into the church, leaving THE VICAR standing in the doorway.

VICAR
I'm sorry. But it's just too late.

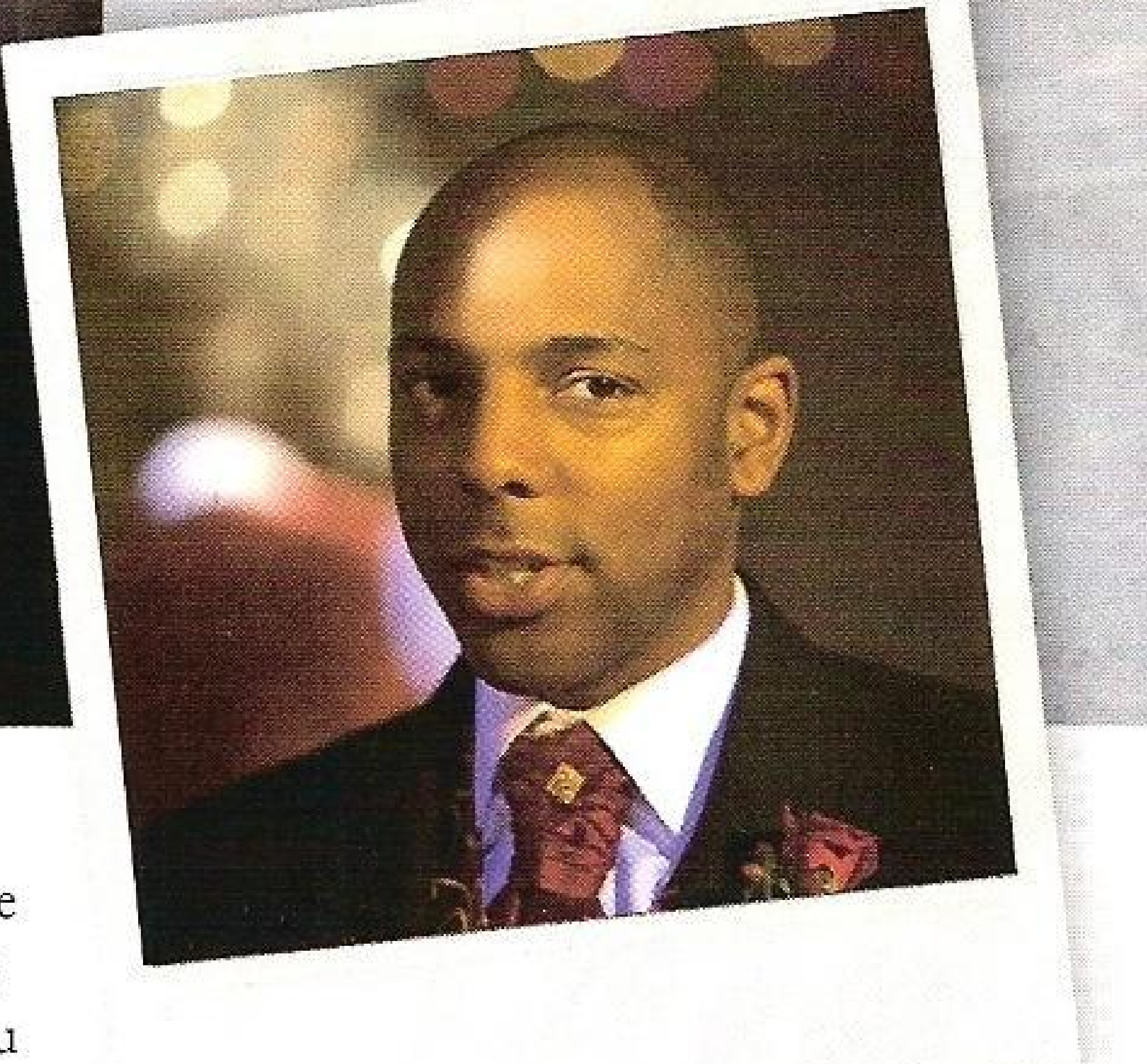
And he slams the doors shut.

Facing them: LANCE, SYLVIA & GEOFF. Stunned. (Other GUESTS standing around way off in b/g, looking glum.)

LANCE
Well, then.

And they turn, bereft. Hold on them as they walk away...

© Russell T Davies



◀ when it reaches the end of its track," Euros explains to Don, "if you just look as if you're psyching yourself up. This is the big moment."

"All set," says Peter. "We're running, and... action!"

Sadly, Don's '*what?!*' is lost in editing. TV can be a cruel mistress. But Donna gets to shimmer *and* scream, so it's swings and roundabouts really!

"The supporting artistes are very good," says Euros, after the take, "but can we have the little girl looking up into the sky, cos – *whoosh!* – that's where Donna has gone?" On the take, the young actress in question – one of the bridesmaids – offers the most camera-friendly of reaction shots. So cute! Euros and Phil actually coo! I fear they're coming over maternal...

"I'd been dreading it," admits Phil, when **DWM** asks him whether it was weird coming back to work on the Christmas Spesh without Billie Piper? "She was – and is – at the heart of the production, and was loved by all of us. She left a hole. We quickly realised, though, that actually you can't mourn for long, cos the show just won't let you. It's as busy as ever. New actresses arrive to assist the Doctor, with other, lovely actors playing their families, there's a special effects list to draw up, a grade to attend... we're busier than ever. I realise now that change is the lifeblood of our series. You can't be afraid of it, and you have to embrace it."

"The relationship between the two of them – the Doctor and Donna – starts and finishes within this one episode," says Euros, "so you can tell the kind of rom-com story – boy meets girl, they hate each other, and then they fall back in with each other – whereas, usually, the relationship between the Doctor and his companion spans a whole series. Catherine was cast as Donna before I came on board, but I was incredibly excited about it, because her range as an actress is phenomenal. The characters in *The Catherine Tate Show* are clearly comedy character, but what they have is a certain truth of what it would be like to be that person. Her ability to bring that sense of truth to her characters is amazing."

"I loved working with Catherine," says Phil. "She's clever, and collaborative, and generous, and funny, and I could gush about her all day. Most importantly, though, she's an accomplished actress. We couldn't have cast anyone else to play Donna. Well, we could have, but it wouldn't have been as good. Catherine grabbed the part with both hands, wasn't afraid to make Donna unsympathetic, and certainly isn't worried about stepping into anyone else's shoes. She'd walk onto set, start to rehearse, and I'd stand and marvel, because she'd pitch it *absolutely* right."

In the church – bedlam! All the guests are scattered around, yammering away, women weeping, babies crying, the vicar calling for calm, and Donna's parents, Sylvia and Geoff, pushing through the clamouring crowds. "The main action is played up and down the aisle," explains Sarah Davies, the third assistant director, to the supporting artistes, "with the main cast on mobile phones."

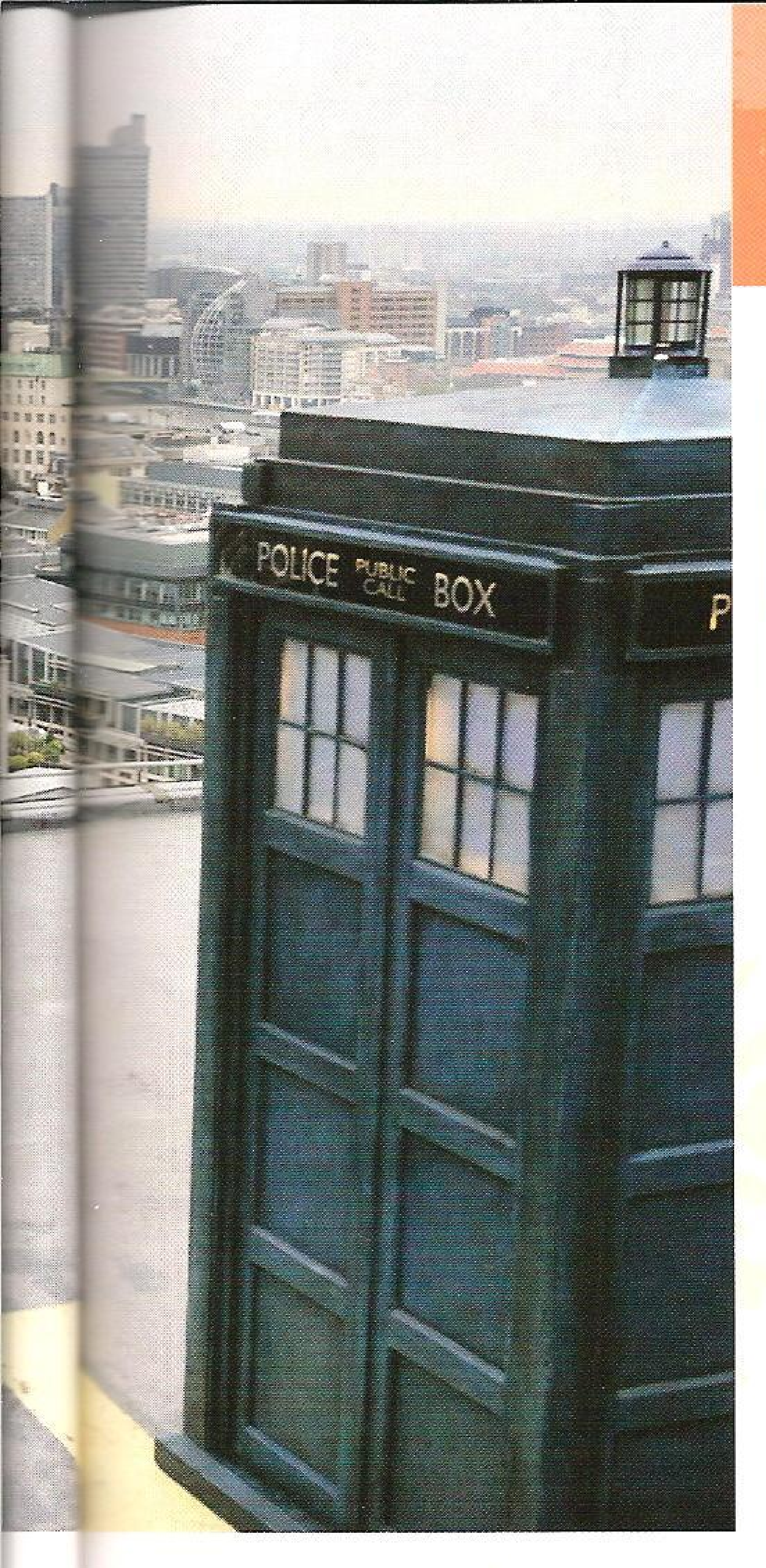
"When Catherine walks on set I just stand and marvel – she's so perfect!"

"It's a nightmare," says Julian, not for the first time today. "It's a bit *Riverdance*. It's a bit Michael Flatley at the minute." He means that he's picking up the sounds of the extras' feet, as they rush about the church, searching for Donna, and it's obscuring the actors' lines. However, Euros has a more pressing concern: time is running short. It's 4pm, and he's worried that he won't have finished by 5.30, the intended wrap time. Not good.

"Should we ditch a scene?" he asks "But are any scenes ditchable?" wonders Peter.

▲ *Above left: Don waits patiently at the altar while the BBC Wales crew sets the church for filming.*

▲ *Inset: Lance Bennet, groom-to-not-be of the runaway bride!*



▲ *Above left: Donna and the Doctor survey the City of London – can he get her to the church on time?*

Louise Page

Costume Designer

Hello, Louise. Donna's wedding dress is suave. Where's it from?

"I'll tell you what happened. We shot her TARDIS scene for the end of Series Two in secret. I spoke to Catherine on the phone beforehand, and she gave me her measurements, but I wasn't able to fit her, because she was working on her own show at the time. I'd never met her, and I was speaking to her for the first time only a week-and-half, I think, before we had to shoot. Also, Russell hadn't written the Christmas Special at that stage, so he didn't know exactly what would happen in it. I said to him, 'Does a hem get ripped? Does it get torn? Might it get trashed? We'll probably need four or five of these dresses,' but I had a week-and-a-half to sort it out, and you can't buy wedding dresses off the peg that easily. Normally, you have to order them from a sample, and they can take a couple of months to arrive. I couldn't get a costume-maker to make one, because I couldn't explain why I needed one."

Because you had to keep Catherine's identity secret?

"Exactly. Not even my own team knew. Ironically, someone that I was working with on *Doctor Who* at the time had just got a job working on Catherine's show, and I walked into the truck one day, and there was a post-it note that said 'Catherine Tate' on the wall! I thought, 'Oh my God, what's that doing there?' She said, 'Oh, I've just been asked to do *The Catherine Tate Show*.' I was like, 'Oh, who's Catherine Tate? I've never heard of her!' [laughs]. It was awful. I had to be so secretive. I did a major recce of wedding dresses in Cardiff and in London, and it became transparently clear that there were maybe only two shops where I'd be able to buy a suitable dress off the peg, and know that I could get four or five identical ones. Also, Catherine was between sizes, so we weren't even sure which size she was going to fit into."

Did Russell give you any guidance as to what sort of dress Donna would want to get married in?

"Well, yes, we wanted it to be simple, and pretty. Not too many frills. It couldn't be strapless, or too heavy, because Catherine was going to be running around in it. I found a dress that I thought would work with Catherine's shape, and would be appropriate for what I thought she'd be doing in it, and I could buy off the peg from, erm, a well-known department store, although they didn't know what it was for – or why I was buying more than one! They asked me, 'Are you getting married, dear?' I had to make up all these weird lies. They must have thought I was bonkers. When it came to filming the TARDIS scene, Catherine was booked into a hotel, under my name, around the corner from the studio [Unit Q2, in Newport], and I knew that if there were a problem, if I had to make any alterations, I'd have to do it there and then, in a hurry, in the hotel room. I was absolutely going nuts that day. But fate was on my side, because Catherine tried on the dress, and it was perfect. She said to me, 'Oh my God, I'm really pleased.'"

You must have had more time to prepare the costumes for the rest of the wedding party?

[Laughs] Not really, no. I did a deal with Moss Bros, so all the formalwear was either hired or bought, except for the silk waistcoats, which I had made for me – in burgundy and gold, because it was Christmas. I even ended up using some of my own clothes for the supporting artistes. And I chased all over London looking for a suitable costume for the mother of the bride, because you don't get many Winter suits in Summer, but I found this perfect suit – and then I had to wait a week until they cast somebody, and she just happened to be the right size. I was very lucky, 'cos it was my dream suit."

"No," concludes Euros, checking the storyboards, "we need them all. We can't cut a scene."

"We're both panicking," states Jacqueline King, who plays Sylvia, "but I suppose I'm more – what's the word – neurotic than Howard."

"I'm just following her lead," smiles Howard Attfield, who plays Geoff. According to the stage directions, Donna's parents are '*both Londoners; bit of money, but they started on a market stall. Geoff's nice, Sylvia's like whiplash.*'

"She didn't run away," Jacqueline hollers into her mobile, after Euros calls for a take. "We're not talking jitters; she literally vanished."

"Are you really on the phone?" asks the director, in all seriousness.

"No, it's acting," she deadpans.

"Oh. That was very convincing!"

It's 5.15. Outside the church, wedding guests wind down in the sunshine ("It was hotter than last year," points out Phil, "which meant an uncomfortable time for some of the actors, especially those in heavy costumes, and a bit longer in the grading suite for us making it feel colder"), playing *Guess Who* and *Trivial Pursuit* on the grass, while, out the front, a camera on a crane is 20 feet up in the air, looking down on the church's prominent perpendicular tower. Steve Murray, the camera operator, is sat in front of a monitor on terra firma, using two 'fluid-control handles' on a 'Power Pod' to manovre the crane and camera. Basically, it's ike a Playstation. This is in one of Cardiff's busiest areas (mere feet from where Auton dummies smashed shop windows a couple of series' back), so quite a crowd is forming – Friday-afternoon shoppers looking on, enthralled.

"Good clock action," says Peter, as the camera focuses on the clock on the tower – it's been put back to 3.30, for continuity's sake – and then spins around deftly, plummeting down, down, down to a huge, middle-aged bride, and her thin dad, hurrying into the church. But then a random cyclist glides through the shot…

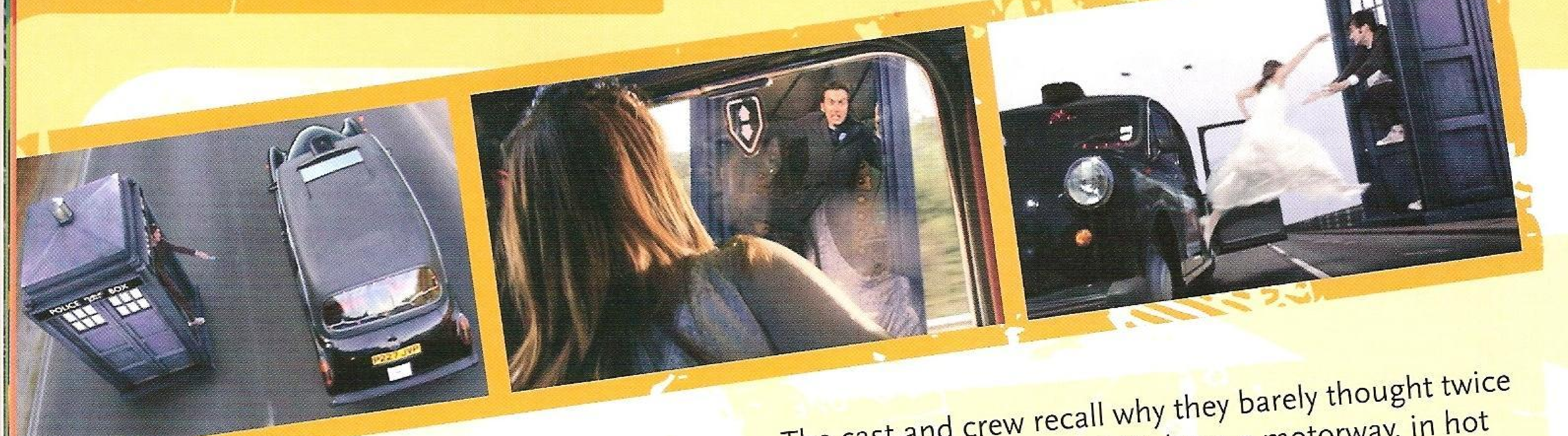
"I like that," laughs Phil. "Keep it!"

It's 5.30. Tick tock, tick tock. "Euros, we've run out of time," announces Sarah, apologetically. "I need to know whether we carry on…?"

"We *have* to," insists Phil.

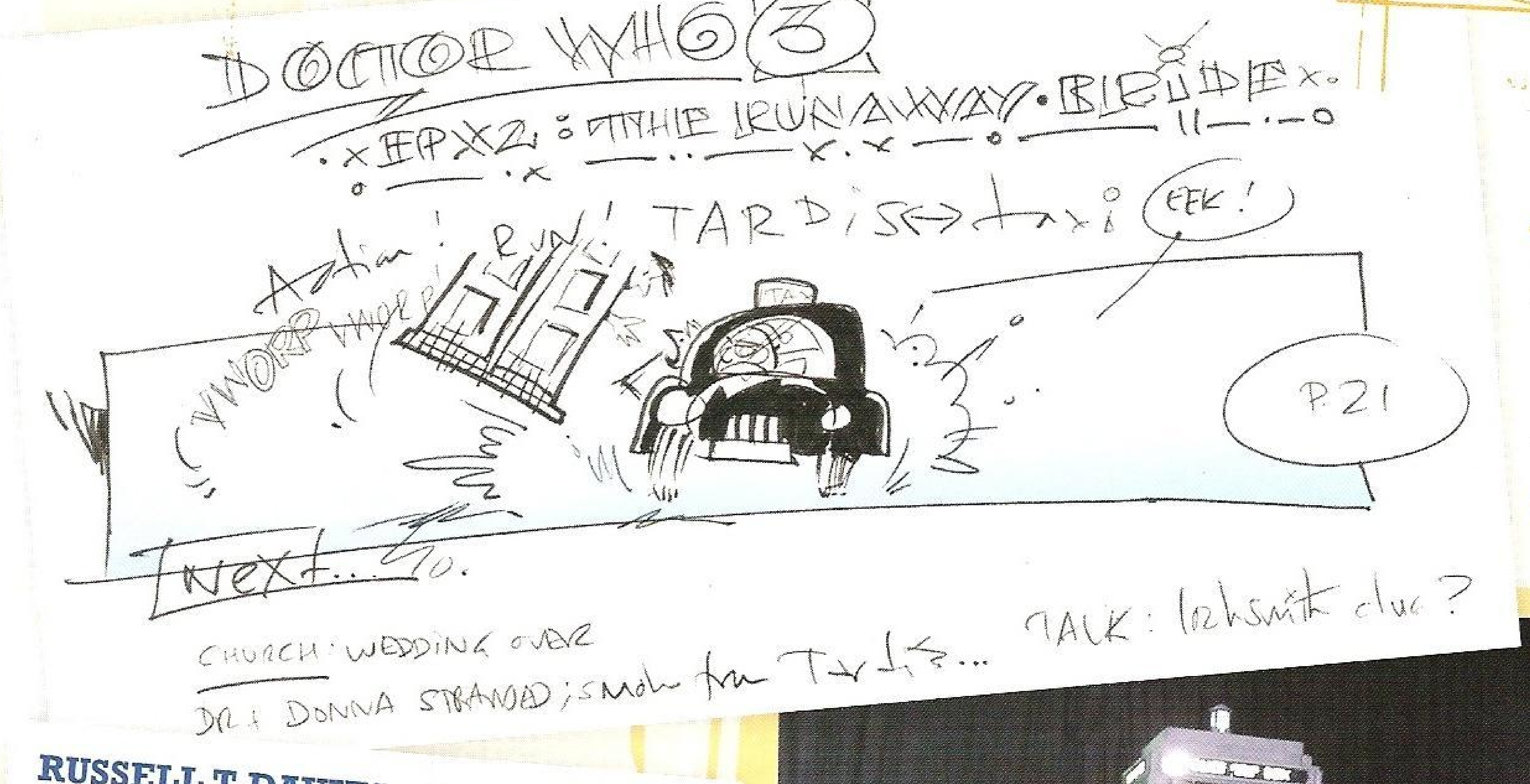
Five minutes later, and the Fat Bride From Above shot is in the can [see boxout p17]. "That's it then," grins Euros. "That's a wrap – just in the nick of time."

"Well done, everybody," adds Phil. "Now, as quick as we can – let's get the hell out of here!"



The cast and crew recall why they barely thought twice before sending a TARDIS down a motorway, in hot pursuit of a taxi, on a television drama budget...

Vworp DRIVE

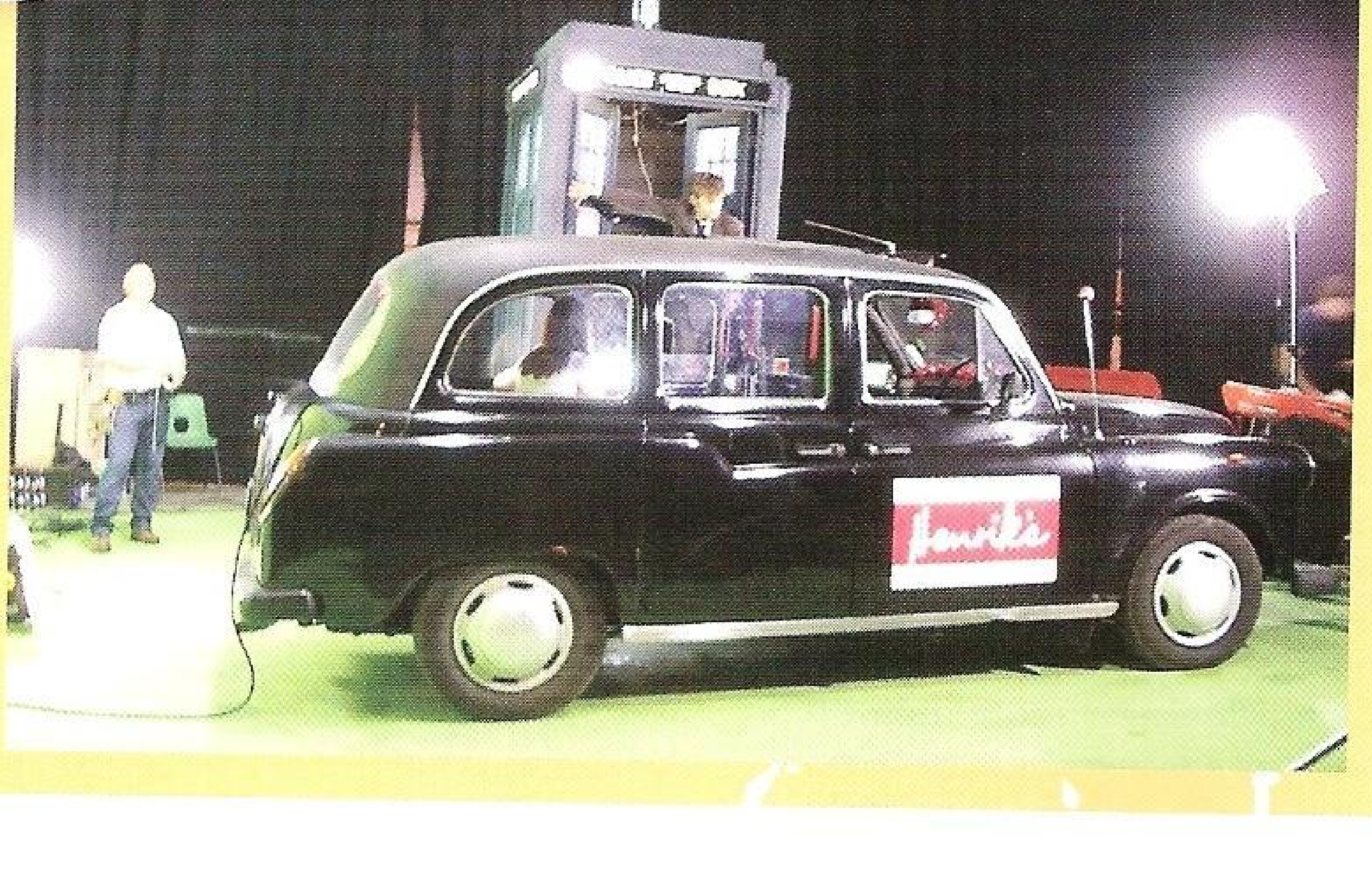

DOCTOR WHO 3
EP X2 : THE RUNAWAY BRIDE
TARDIS ↔ taxi
EEK!
Action! RUN!
VWORP VWORP
P.21
NEXT... 10.
CHURCH: WEDDING OVER
DR + DONNA STRANDED; SMOKE FROM TARDIS...
TALK: Ichsmith club?

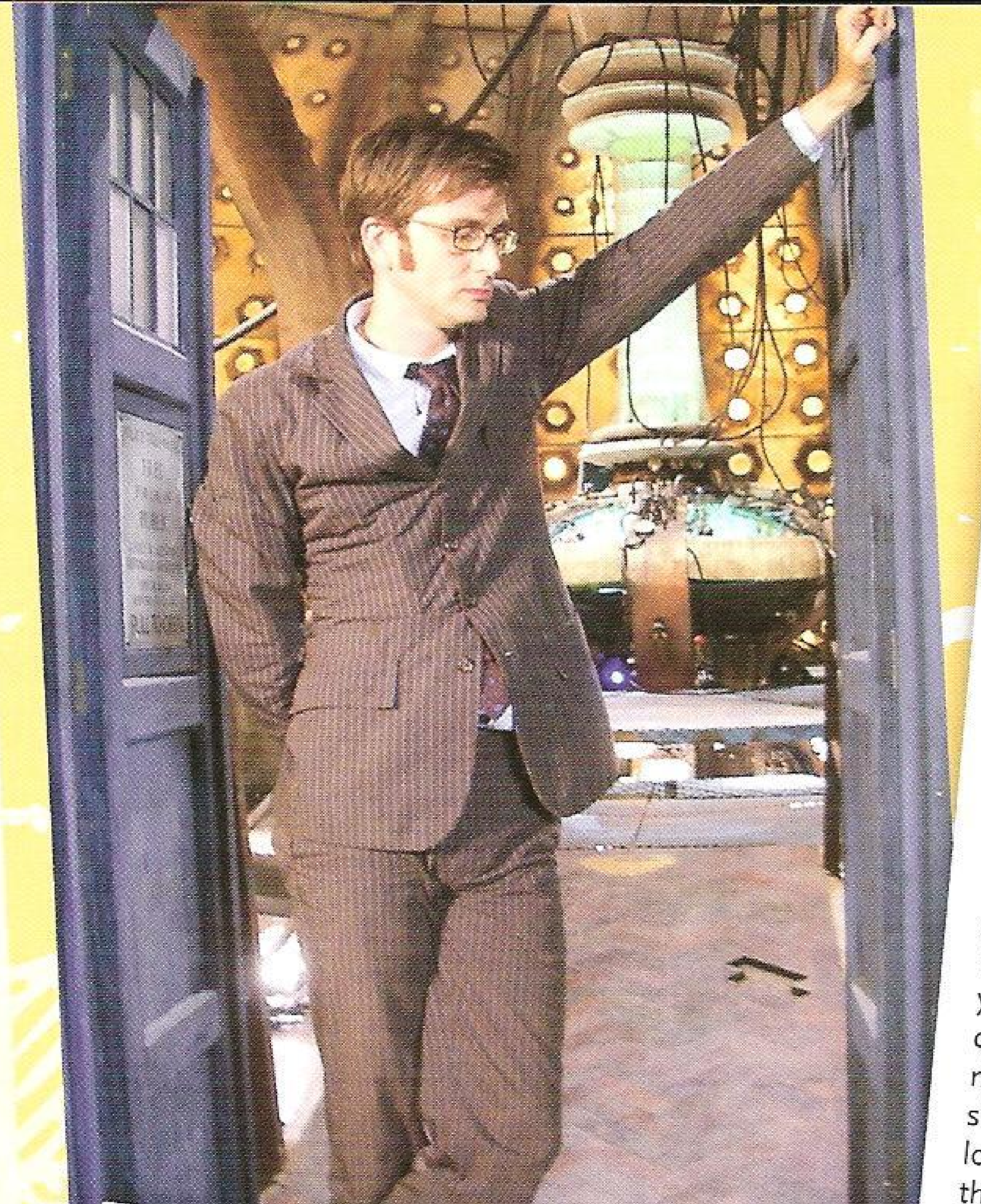
Left: Russell T Davies' original sketch of the TARDIS rescue, that sat alongside the writer during the scripting process.

Below: It wasn't real! What a swizz...

RUSSELL T DAVIES ⊙ Writer

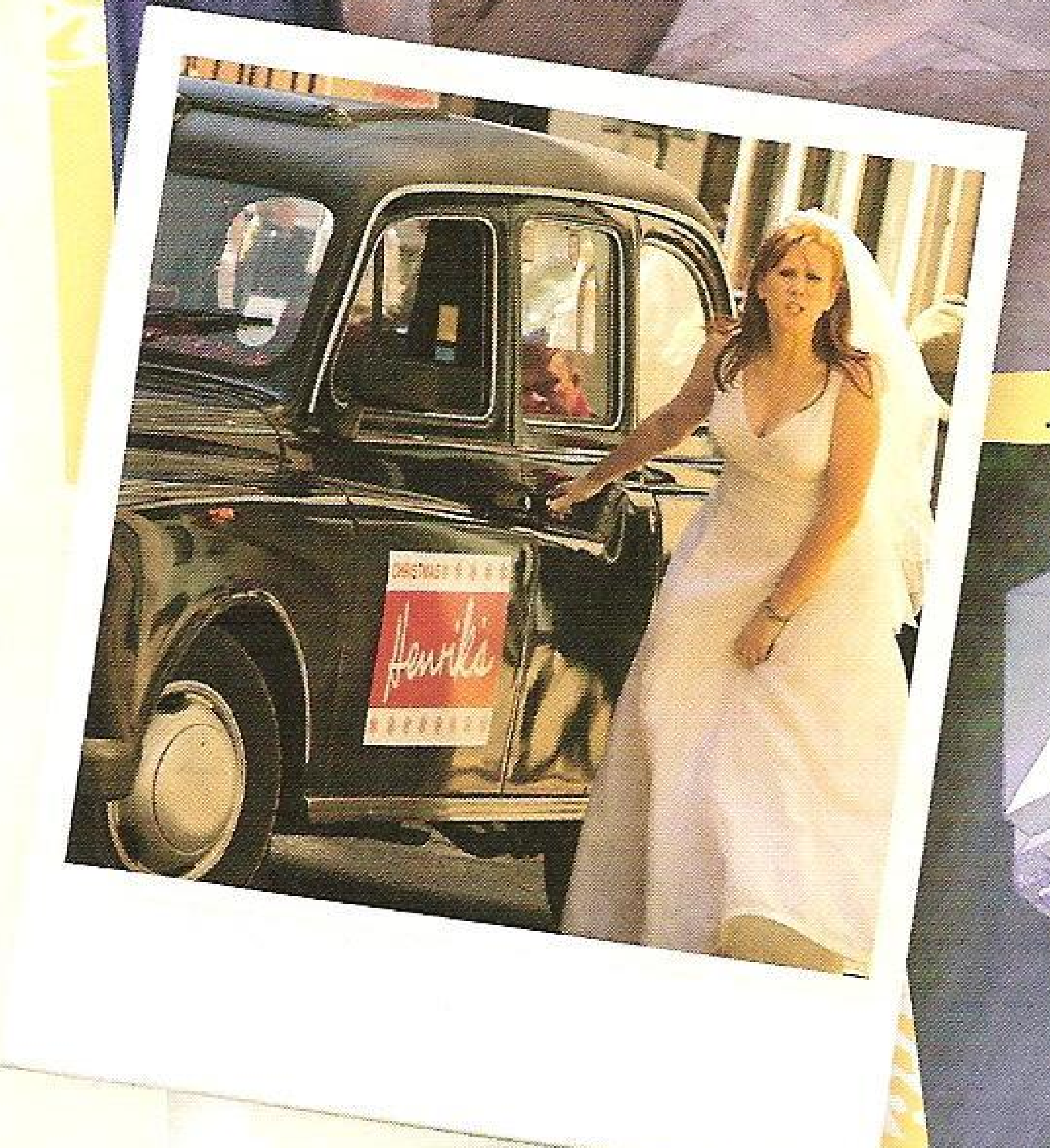
"I'd talked to [visual effects supervisor] Dave Houghton about the TARDIS chase sequence about two years ago, because I've had it in mind for a while. I didn't describe it to him in detail; I just sort of said, 'TARDIS alongside car – is that doable?' And he went, 'Yes,' and so long as I, as the writer, understand the layers of the picture – the TARDIS is one layer, the taxi is another, David is another – and how they fit together, and which angles you want to see it from, you can do pretty much anything, really. It's important not to think that anything's impossible; I learned that from *The Girl in the Fireplace*. I don't think I'd have written a horse smashing through a mirror, because I'd have thought it impossible to achieve. I'd have stopped myself. But I'd have been wrong."





EUROS LYN
⊙ Director

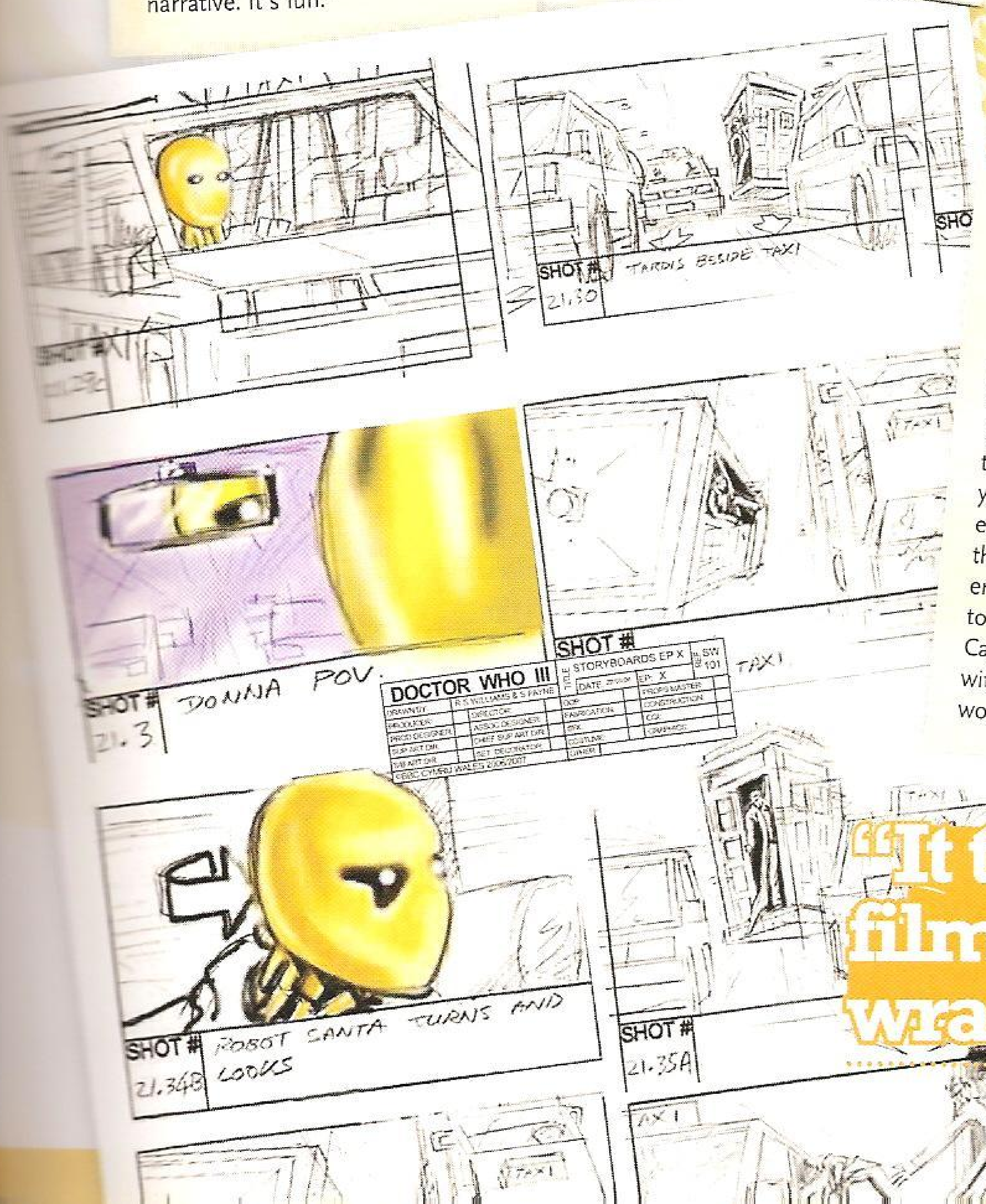
"To be honest, I watched *The Bourne Supremacy*, and cribbed loads of shots, and used that as a template, because we wanted that sequence to feel as real as possible – that there's a flying police box on the M4. We tried to make it feel as though we're in there with the characters. So we storyboarded it all, and then basically worked out, with the help of The Mill, the shots that we could achieve for real, like over David's shoulder, with Donna in the taxi. We strapped David onto the side of a low loader, and strapped down the camera beside him, and shot that for real. But then there are other shots... over Donna's shoulder, for instance, of the Doctor in the TARDIS – obviously, we couldn't really fly a TARDIS, so that was painted in afterwards. We shot David in studio, and then The Mill created a CG TARDIS, and composited it all together to create the illusion of flight. The great thing about it is that it works really well technically, but also it works because of the drama – the Doctor has to rescue this woman before the evil man takes her away. It's a classic, melodramatic narrative. It's fun."



DAVID TENNANT ⊙ The Doctor

"The Mill excelled themselves again. I know, I know, we keep saying that, and it sounds boring, but they're doing things that I'm sure they've said that they can't do – like a shot of the TARDIS through the back of another car as the taxi acclerates away. They didn't do that with green screen or anything, so it must have been CG. I wasn't expecting that. They're doing things that they've claimed are impossible! They're making a rod for their own backs, frankly.

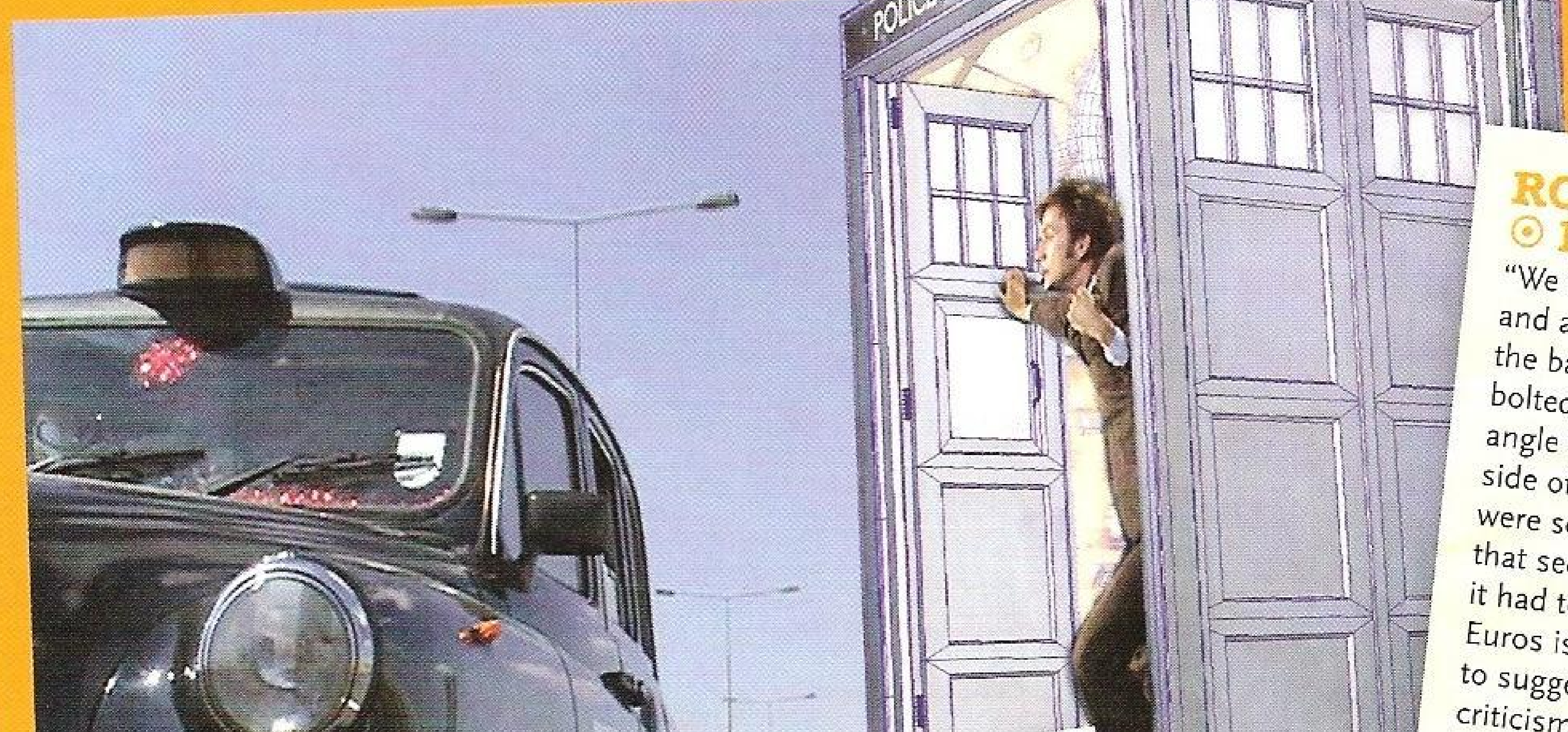
"What was really exciting was watching it with 2,000 people for the first time at the Children in Need concert. When the clip finished, and it said, 'To be continued,' the groan that went up from the audience was a joy to behold. Even for me, a sequence like that is quite easy to lose yourself in, because it's so action-packed, it's so fast, very quick cuts, it's just beautifully put together, really, and it's not really about the acting, so you're not staring at your own shortcomings. Of course, being with a crowd helps you to lose yourself, and you get a sense of how much people love this show. It's very easy to lose sight of that when you're making it every day. You can forget how excited people get about it, and it's nice to be reminded of that sometimes."

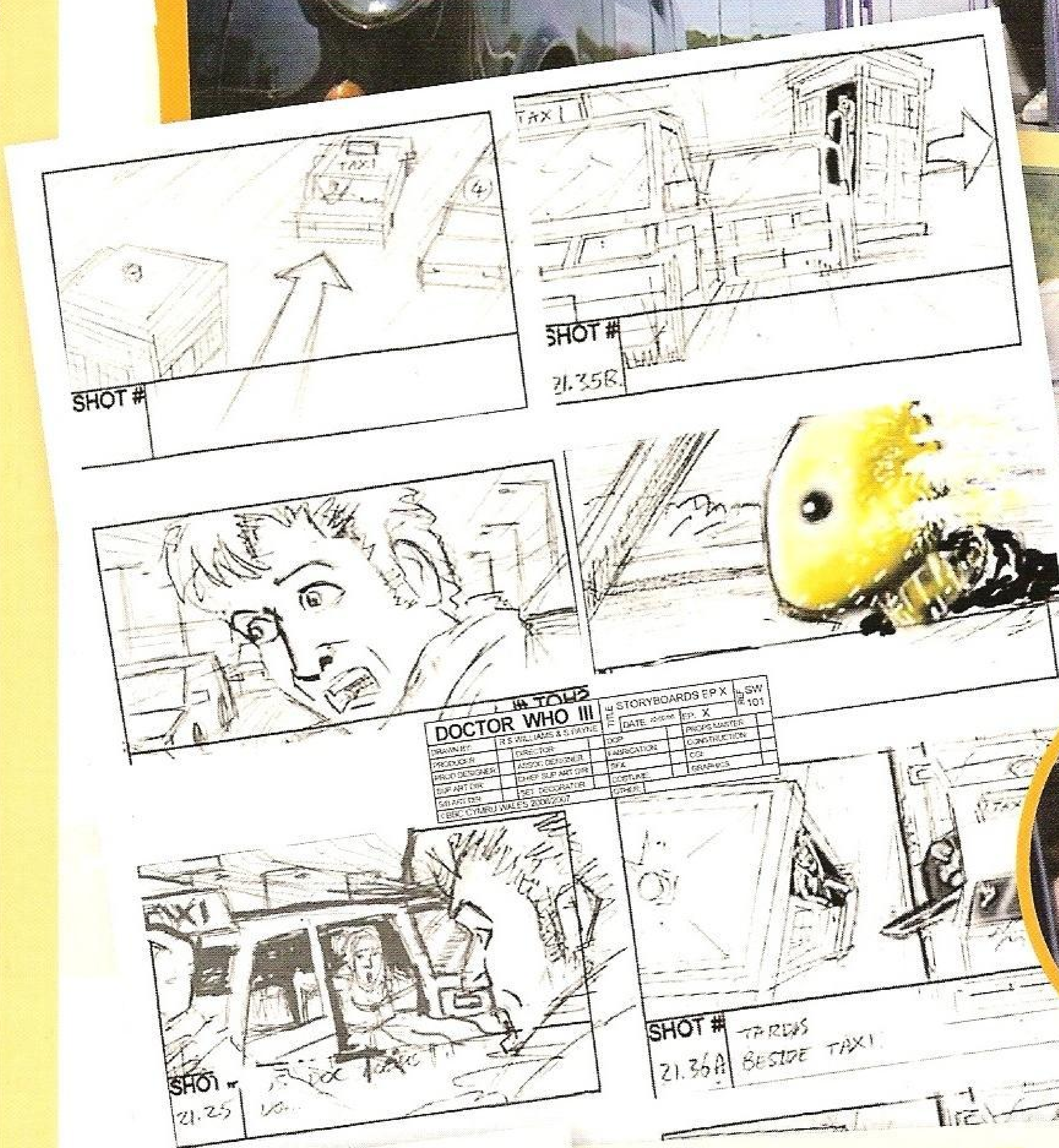


PHIL COLLINSON
⊙ Producer

"I knew a long time ago that Russell wanted to write this chase sequence, so we had a preliminary discussion with [visual effects house] The Mill about its achievability. The way that our deal with The Mill works is that we buy a set number of effects technicians for a set number of hours across the year. Will Cohen [the visual effects producer] and I allocate these 'man days' to each episode – a big guess, really, but we have to start somewhere – and I knew that the Christmas Special would be big, so we made sure that we allocated enough time to do it justice, although Russell had to cut some other sequences to achieve it. Also, it took a long time to film – two days on a motorway in Cardiff, and then a day on the TARDIS set with David, then a green-screen stage with the taxi and the real police box. Oh, it was all a huge wrangle! But so, so worth it. I'm proud that we managed to pull it off."

> **"It took a long time to film. Oh, it was all a huge wrangle, but so worth it!"**

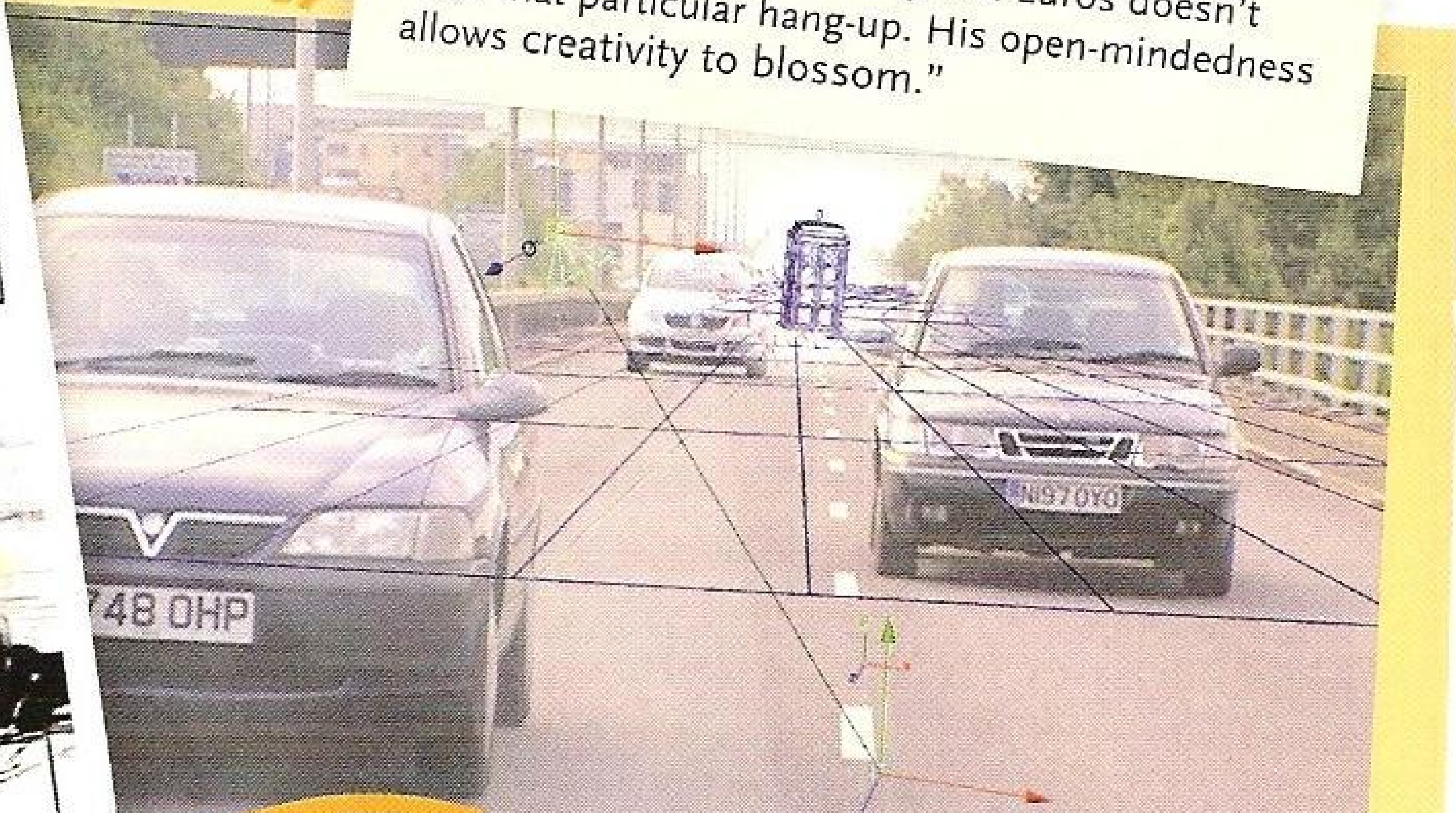


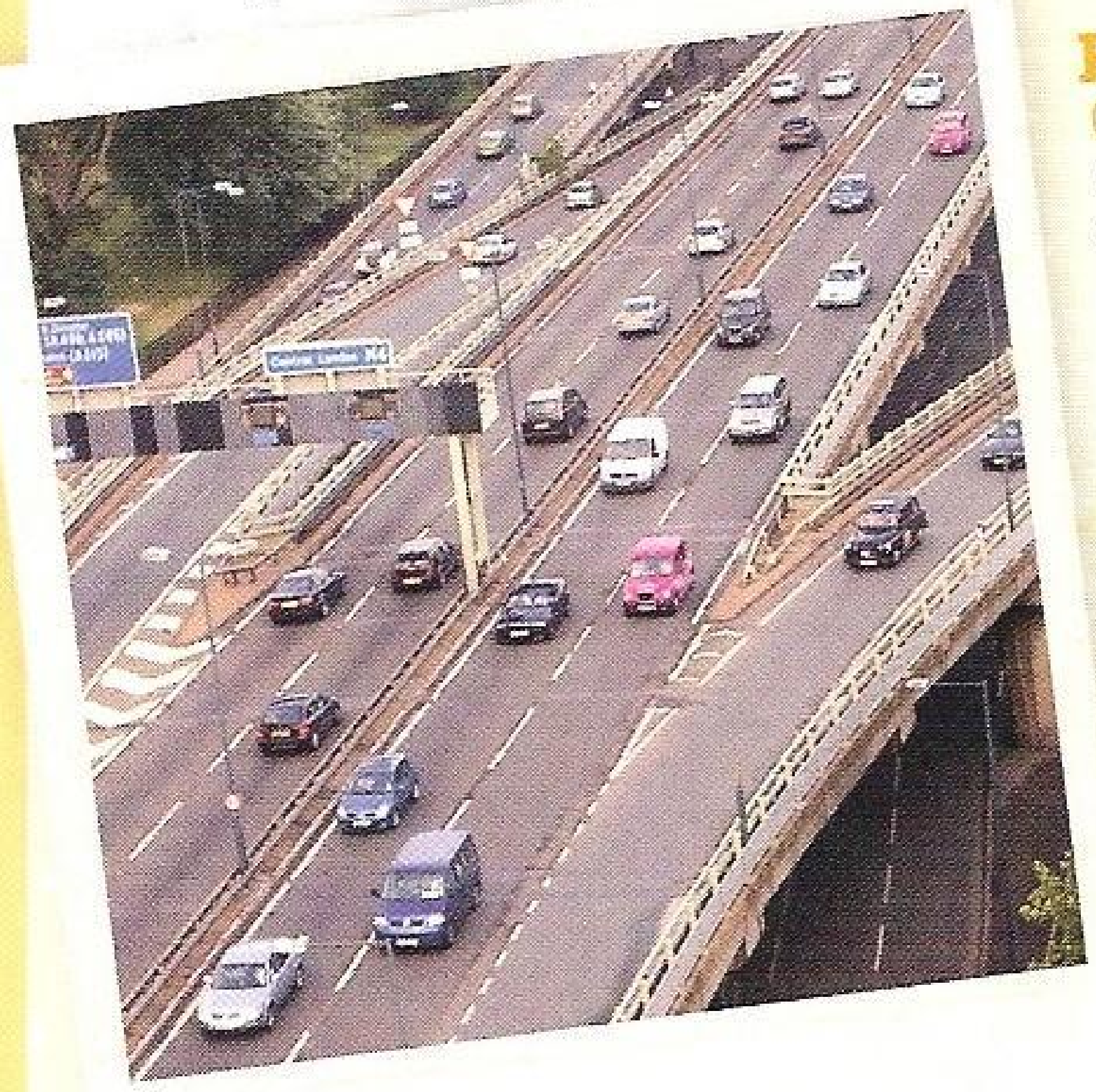


RORY TAYLOR

⊙ Director of Photography

"We had five or, I think, six stunt cars, and a taxi, and a police escort, so we were able to shoot from the back of a low loader, which had a crane arm bolted to it to allow the camera to shoot every angle imaginable – in front, behind, above, to the side of the taxi, and every other vehicle. There were something like 75, 76 different shots to make that sequence work, and dramatically exciting, so it had to be well storyboarded. In that respect, Euros is fantastic. He's well prepared. He's open to suggestions, and new ideas, and advice, and criticism as well, which a lot of directors aren't, really. The director has the vision. The director has the overall sense of rhythm, sense of storytelling. A lot of directors are worried about people in my position taking over the story, but Euros doesn't have that particular hang-up. His open-mindedness allows creativity to blossom."





PATRICK SCHWEITZER

⊙ Location Manager

"That sequence, timing wise, was quite an issue. We filmed some of it in London, in the approach to the Chiswick Roundabout, down to the M4. We would have been allowed to close part of the M4 at certain hours of the morning, but when we looked at our schedule, and realised how much footage we had to achieve, and how much time we'd have to spend away from Cardiff, and how much more flexibility we could get on the link road in Cardiff, the link road ended up as the best option. We work to a tight timeframe. It was only, I think, a week-and-a-half before we were actually due to shoot that it was 100 percent signed off that it was definitely going to happen. But you have to protect crewmembers from that knowledge. There's only so much worrying that everyone can do. Our call time was something like three o'clock in the morning, sunrise was at four-thirty, or quarter-to-five, so we shot until around nine, when the link road had to be opened again. On the second day, we filmed with police assistance on an open carriageway. The police did what's called a rolling roadblock, where the traffic was still flowing but kept at a safe distance. We had to keep moving with the traffic, and schedule our set-ups accordingly."

WILL COHEN

⊙ VFX Producer, The Mill

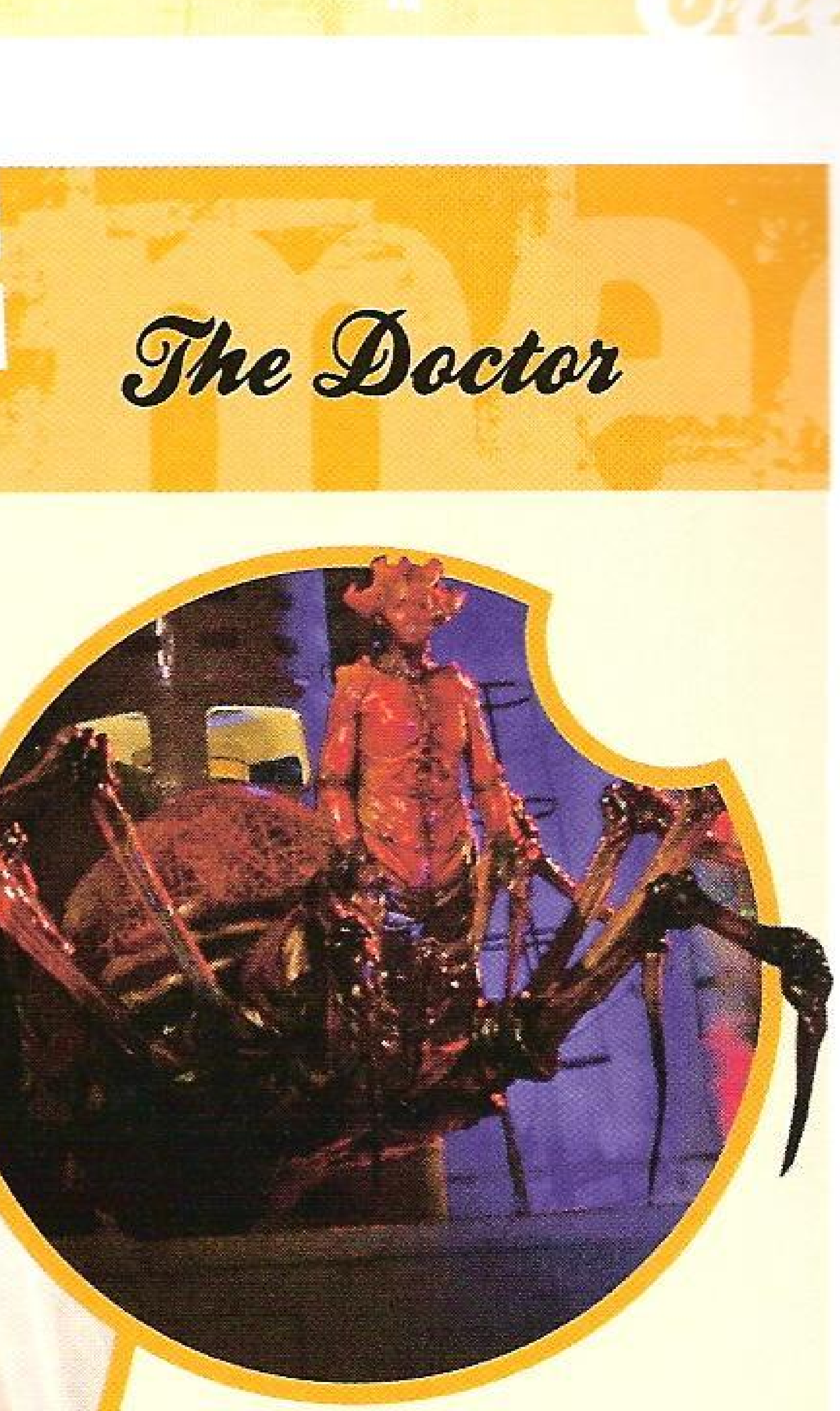
"Russell T Davies is continually challenging us and presenting us with ideas that really stretch us. As the series develops we collectively strive to raise the bar in terms of what is possible in relation to the time and budget that we are allowed. It keeps everyone at the Mill fresh, inspired and motivated. The TARDIS chase was no exception. Russell had discussed this with us before as an idea for the future and when it turned up in *The Runaway Bride* we were really excited. Technically, we knew how we needed to do it and it was as much of a challenge to get the plates shot that were needed to make it work!

"The chase was all carefully planned between Dave Houghton and Euros prior to the shoot as there were problems to address such as at which points you would be able to see through the doors of The TARDIS and when the bride would ditch her veil – as compositing flappy thin veils with a green screen behind would have been nigh on impossible! Not to mention the normal restrictions we have to place on ourselves in order to find a balance between what is necessary to be able to tell the story and the amount of shots a director desires to make an action sequence look sexy!

"The CG TARDIS was given an upgrade to be able to withstand extreme close ups and because we are always trying to improve the quality of the work. Dave Houghton had to sit down and create a rough block of the sequence for John Richards to edit with immediatley after the shoot, as there were hours of hours of empty motorway plates. Once Dave had fleshed out the bare bones of the sequence the team then worked very hard on getting the animation right, giving the TARDIS a sense of weight and to add a sense of dynamics as well as to make the sequence feel real. We love being involved in helping to tell Russell's stories. We never want to stay within our comfort zone! Please keep it coming..."

David Tennant

The Doctor



Hello, David. Are you scared of spiders?

"I don't mind spiders, actually. I don't love a lot of things like that, but spiders, for some reason, I feel quite comfortable around. Moths are the ones that freak me out. It's something to do with the way that, if they get squashed, they turn to dust. There's something very wrong about that. It all feels a bit Gothic."

What about weddings?

"I'm scared of weddings, obviously, yeah. [Laughs] Actually, I've always had a good time at weddings. I've missed a few friends' weddings over the years, which is always disappointing, 'cos this job isn't one where you can say, 'Ooh, I need Saturday off to go to a wedding.' But ones that I've been to – in recent years, anyway – I've had a great time at. They're happening less frequently, though, aren't they? People don't really feel the need to get married so much."

> "I'll be reclining on a bed of money, having champagne drip-fed to me!"

Now that you're famous, do you get invited to celebrity weddings of people that you barely know?

"I've never had that. Why haven't I had that? Now that you mention it, I'm a bit annoyed about that. What's coming up? Somebody from *Hollyoaks* must be getting married or something..."

According to this week's *Heat* magazine, Michelle Heaton and Andy Scott-Lee are tying the knot. It is – I quote – 'the pop wedding of the week.'

"Why haven't I been invited? I'm not happy."

Sod 'em. Tom Cruise's wedding to Katie Holmes is more up your street, isn't it?

"But I wasn't invited to that one either. They didn't get in touch. My invitation probably just got lost in the post."

Probably. Now that you're not only famous but also very rich, do you go mad with extravagance at Christmas?

"Yes, I do. I'll be reclining on a bed of money, having champagne drip-fed to me by a harem of scantily-clad witches. I'd imagine that's how I'll spend Christmas."

What are you hoping for from Santa?

"I'm not sure. Um – I know that lots of children are hoping for Cyberman heads this Christmas, so maybe one of those. On Boxing Day, thousands of kids will be running up and down the streets talking like Nicholas Briggs. He'll be everywhere!"

Is that a good thing?

"Possibly not."

I suppose we'd better mention *The Runaway Bride*...

"I'm still thinking about Nick Briggs."

What do you make of the script?

"I love it. Actually, 'romp' is a good description of it. Or caper comedy. It's got something of that about it, which I think is a good thing at Christmas. If it were a 1950s movie, it'd star Spencer Tracy and Katherine Hepburn."

Which one are you?

"I'm Katherine Hepburn, obviously."

Along came a Spider

Wednesday 19 July 2006 ⊙
MILLENNIUM STADIUM, CARDIFF

You may not have heard of the humble Segway before *The Runaway Bride*. It's a sort of stand-on scooter – a two-wheeled, self-balancing transportation device – designed to make motorised travel user-friendly. George W Bush fell off of one in 2003, at his family estate in Kennebunkport, Maine. Yes, Segways are good.

How long did it take David to master his lawnmower-like steed? "It's an incredible piece of design," he grins, "and I still don't quite understand how it works. It's to do with gyroscopes... but, to be honest, I'm slightly hazy on what a gyroscope is!" Motors in the base keep the Segway upright at all times, and users lean forward to go forward, and back to move backward. "It's bizarre," David puzzles. "It shouldn't really work. They move remarkably quickly." What's the top speed? "There are two switches: one that we were allowed to use, and then," he laughs, "there was the other one! I gave it a go just once: I went at full belt around the outskirts of Upper Boat studios!"

In a cool, fresh, slightly damp corridor (not that DWM is complaining – seriously, this is the UK's hottest day on record since 1911!), David, Catherine, and Don are buzzing along on Segways (described in Russell's script as '*those little mobile platforms*', '*little buggies*', and '*two-wheel things*' – so maybe he, too, hadn't the foggiest what they were called), no doubt extremely thankful that they're filming down in the depths of Cardiff's Millennium Stadium, instead of melting outside in the record-breaking heatwave. Possibly in a wedding dress.

"They're very regal, aren't they?" smiles Non Eleri Hughes, who's in charge of continuity, as she watches them glide past.

"They are," nods make-up man Steve Smith. "The Queen should have one."

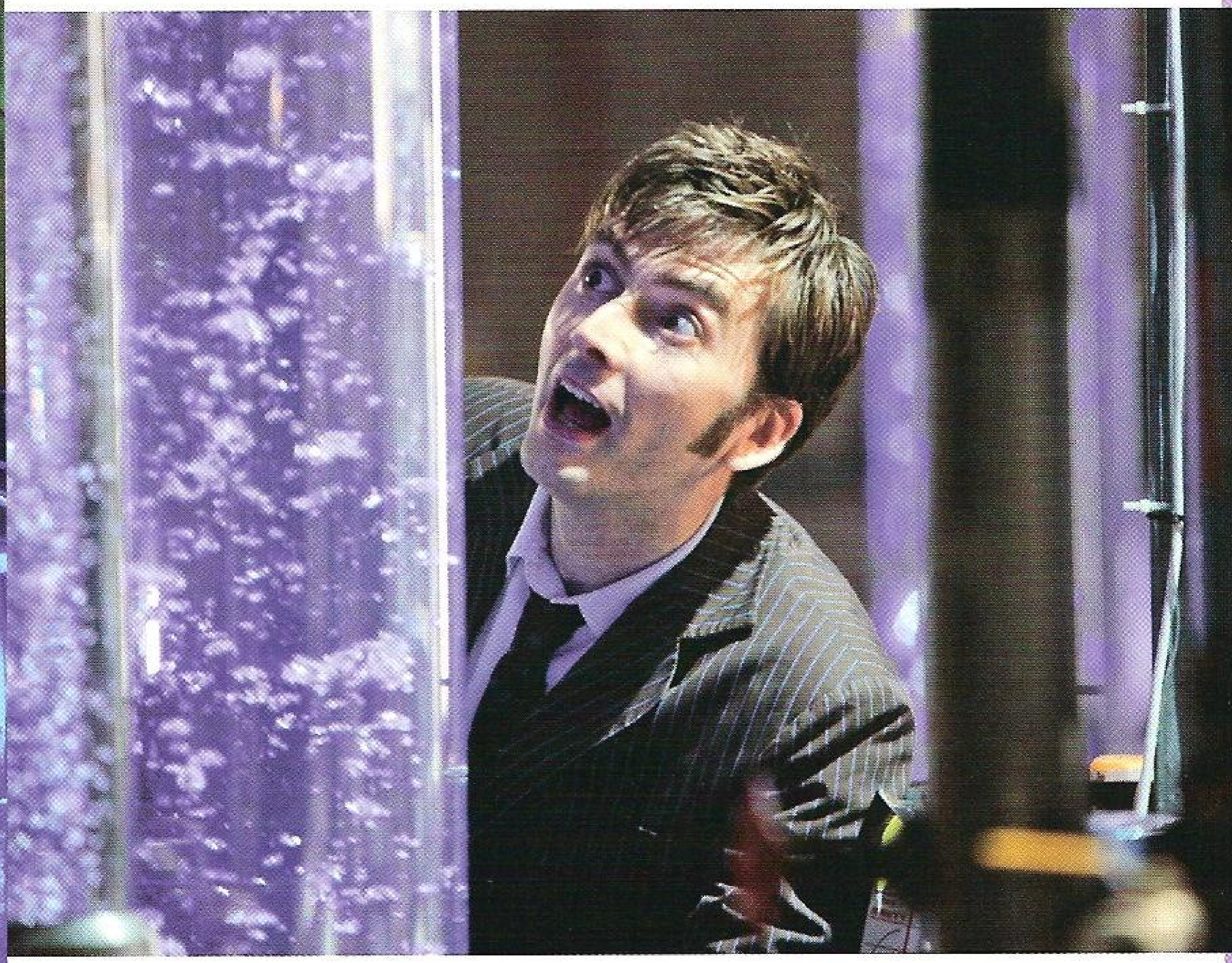
They spoke too soon. "Oh Jesus Christ!" screams Catherine, as she crashes into David's Segway, knocking him flying. "Sorry, sorry, sorry, sorry, sorry!"

"The man who manufactures them," says David, later, "was trying to get us all to commit to buying Segway for our own personal use – to go around Cardiff Bay on. I thought, 'I can't imagine what personal use I'd get out of it, unless I had a sprawling country estate, in which case, obviously, it'd be ideal.' But Segway Man wanted me to buy one. I'm not even sure whether they're allowed on the road yet. I don't know where you'd park it. If you went to the shops, you'd have to leave it outside."

"Can we try that again," requests Euros, "but this time it's a wide shot of them as they speed along, and at an angle? I want the camera tilted."

Phil chuckles. "It's the trademark Euros Lyn ditch!"

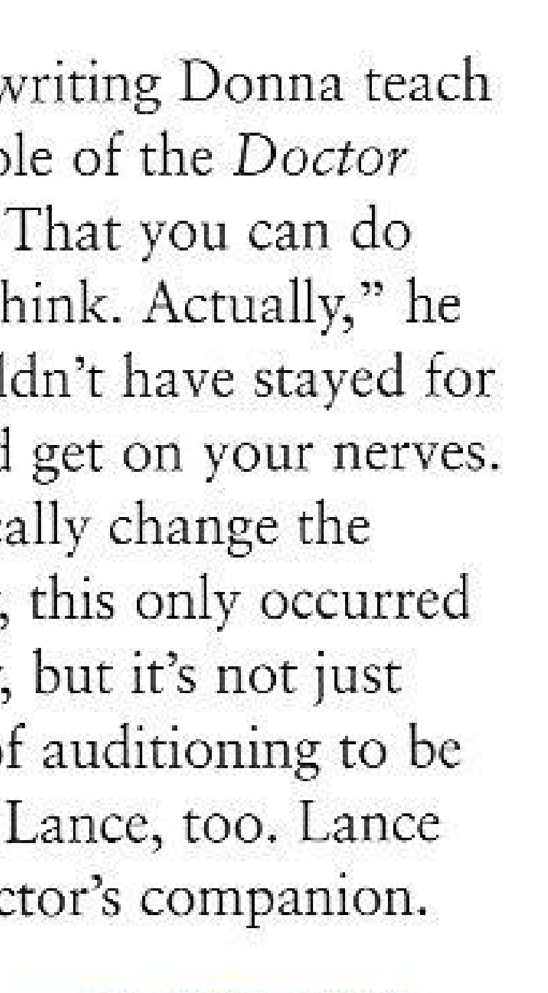
"We needed quite a wide corridor," explains Patrick, "and the Millennium Stadium is very helpful to us. I'm aware that it's been used in the past [notably on Series One episode *Dalek*, and the UNIT HQ scenes in last year's Christmas Special], because it lends itself to being dressed in different ways. The public probably doesn't spot that it's been used in previous episodes, and all the space around those big wide corridors – where we can put our costume and make-up facilities – really works well for us."



▲ *Above: Three Segways, three apprehensive actors and a TARDIS in a post-wetdown corridor!*

▲ *Top right: The Doctor finds something strange beneath the Thames Barrier...*

“Donna couldn’t have stayed too long – she’d get on your nerves!”



“That corridor was dead,” says Mike. “It had no real life until we wet down the walls. It’s a simple special effect, and it does come under the banner of special effects, so it’s our responsibility, but it isn’t necessarily obvious to people watching. Once we’d done that, [director of photography] Rory Taylor’s lighting just came to life, because it reflected right around, and you got the sense of this huge corridor just going on, and on, and on.”

The demanding script requires the Doctor, Donna, and Lance to come to a halt, and step off their Segways. Easier said than done. “Don’t they stand up on their own?” asks Peter, referring, one should imagine, to the Segways, rather than the actors.

“Not these models, no,” replies Segway Man. “A little piece of timber would do it. But they’d need to drive right up to them.”

“That’ll take all day to get right,” says Euros, shaking his head.

“Guys, just to be clear,” Peter tells David, Catherine, and Don, “go along, whiz up, step off, and someone will rush in and put wedges under your wheels.”

Russell believes that the Segways scene is one of the most significant in the Special. It is, he explains, a release of tension for the Doctor. “He needs a laugh. There are many, many moments of tension between the Doctor and Donna, but without that scene, Donna doesn’t have a laugh with him until the very end. Also,” he confesses, “it was part of my plan – if you want to see *The Runaway Bride* as a rom-com – that they should travel on every form of transport known to man. Well, that was the plan; it went out of the window when we cut that scene of them climbing off of a bus, and another scene of them in a smart car. Honestly, that scene was so funny, with the three of them packed into the car! We desperately wanted to keep it, but, for the first half of the Special, you’re dying to meet the monster. It’s like 29 minutes before you glimpse the Racnoss. It was purely for that reason.” [*See boxout p26*]

The Doctor, Donna, and Lance have dismounted their Segways. On one side of the corridor is a small, slightly sci-fi, completely false maintenance door, which the Doctor wrenches open, revealing an iron ladder reaching up. “Wait here,” he says, “I just need to get my bearings…”

“Why do I leave them there?” asks David.

“Because,” embarks Euros, “er…”

“Why don’t they follow me up?”

“Well, because,” persists Euros, “because, um…”

“You don’t know, do you, Euros?”

“No, I do,” laughs the director, “I think it’s because… well, it’s because you see a door.” He shrugs. “Don’t ask any more questions!”

“And don’t do anything,” continues the Doctor.

“You’d better come back,” Donna warns him.

“Couldn’t get rid of you if I tried,” he beams, and heads up the shaft.

“She’s quite thick, isn’t she?” muses Catherine, amused.

What, then, did writing Donna teach Russell about the role of the *Doctor Who* companion? “That you can do anything with it, I think. Actually,” he considers, “she couldn’t have stayed for long, Donna – she’d get on your nerves. You’d have to radically change the character. It’s funny, this only occurred to me the other day, but it’s not just Donna who’s sort of auditioning to be the companion; it’s Lance, too. Lance wants to be the Doctor’s companion. He wants to travel. He wants to see the stars. He chooses the wrong path, but actually he wants the life that Rose led.”

“Donna, have you thought about this properly?” asks Lance, as they wait at the base of the ladder. “I mean, this is serious. What the hell are we going to do?”

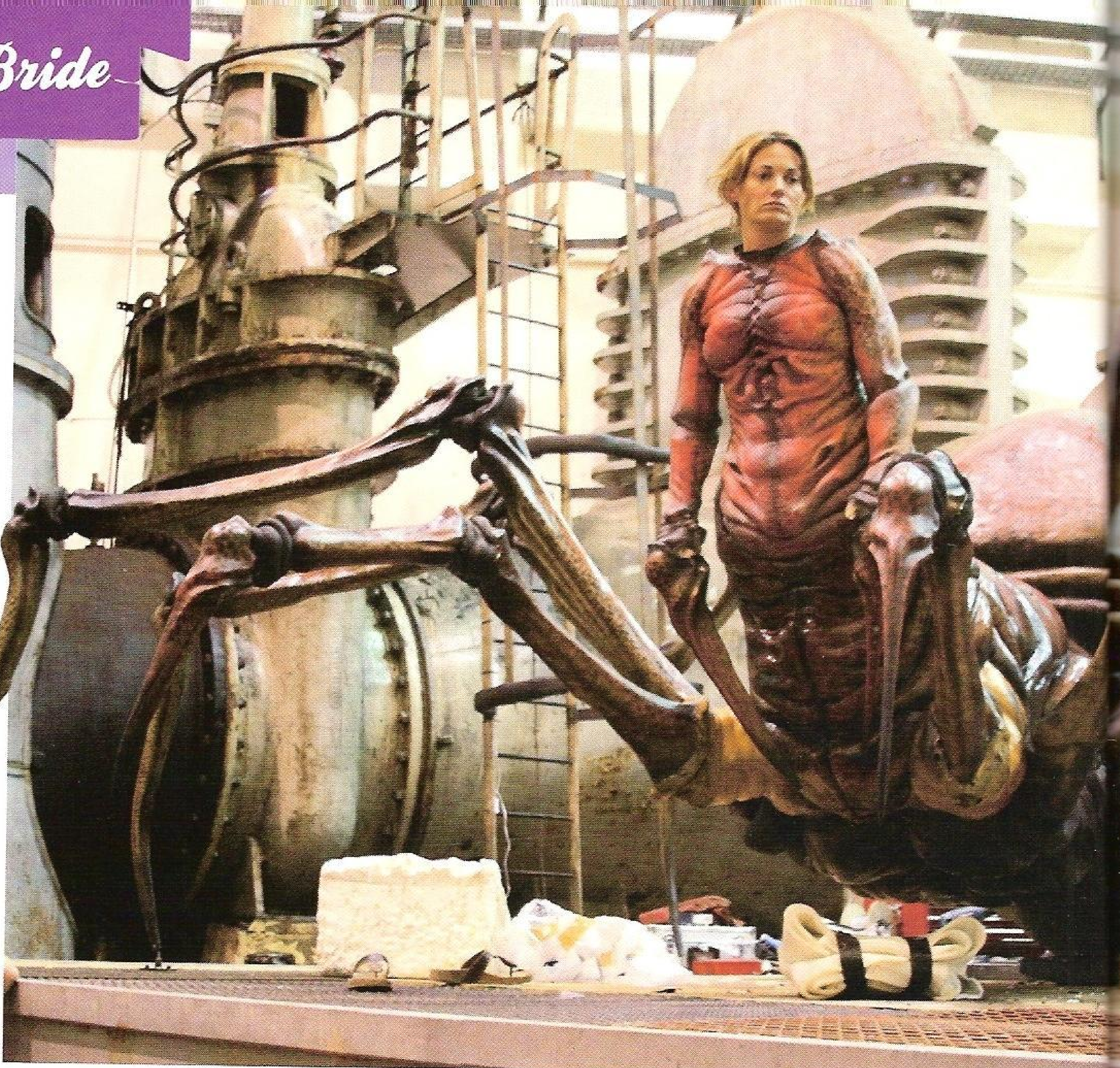
“Oh, I thought July,” replies Donna, breezily. Boom-boom!

“There are two ways to read that line,” Catherine tells Euros. “Either she’s genuinely dumb, and thinks that he’s referring to the wedding, *or* she knows exactly what he means, and she’s trying to deflect the question. I reckon she’s being a bit thick. I instantly thought ▶

◀ that that's what it was. It's funnier." Euros ends up shooting two versions: the Being A Bit Thick Edit, and the Deflecting The Question Edit! "Actors with status can be tricky to work with," he tells **DWM**, "but Catherine wasn't at all. She was incredibly open to all sorts of suggestions about character or drama, although there were times when she'd say, 'Actually, I think this is a comedy moment, not a moment to be played straight,' and she'd be right, and I'd be wrong."

"Her comic timing is impeccable," agrees Phil, "but what surprised me was how heartbreaking she can be. And I love the fact that, as an audience, you start off annoyed with Donna for giving the Doctor a hard time, but, by the end, you're in love with her, desperate for her to keep traveling with him."

"Is she a companion?" asks Russell. "Is she not a companion? Well, certainly in the office, we all consider her a companion. That's why she gets her name in the titles. Hooray! It wouldn't work if she were treated as just a bit of a laugh, and then disappeared. I'm sure that Donna is the first person to turn around to the Doctor and tell him, 'You *need* a companion.' I don't think that's been said before; it's only been implied. He'll carry those words with him. Donna changes the Doctor, and he changes her. She talks about 'walking in the dust.' She will travel. She will go on to have the most extraordinary life. And I love her."



Wednesday 2 August 2006 ⊙ IMPOUNDING STATION, NEWPORT DOCKS

Russell is delighted: "It's marvellous! The Empress of the Racnoss surrounded by fire, and water, and screaming," enthuses Russell, "and what brilliant casting, and prosthetics, and model work, and digital work, and there – amongst all this destruction – is the Doctor! In that moment, he becomes an ancient Time Lord, full of revenge. Never mind the effects, never mind the water; it's the interplay between Sarah Parish, and David Tennant, and Catherine Tate, that's what it's about. Ooh, it's lovely! I absolutely love it."

"Don't you like spiders?" the Empress asks a small boy. Actually, it's one of Phil Collinson's nephews. He's visiting his uncle at work.

"No," he answers, "cos you're not hairy. I don't like hairy."

"Would you be scared if I were hairy?" she asks him. "I'm hairy underneath the costume!"

The Empress is, surely, *Doctor Who*'s most impressive monster ever. Was it always the plan to build a full-size mechanism, into which Sarah could climb? "We always consider every option," insists Phil. "We explored the CG option, but ditched it really early on, as Russell was really keen that the Empress was a practical creature, so then we put all our efforts into designing something that'd be truly spectacular. She's the most ambitious creature that we've realised – the size of a Mini Cooper, and needing four technicians to operate her!"

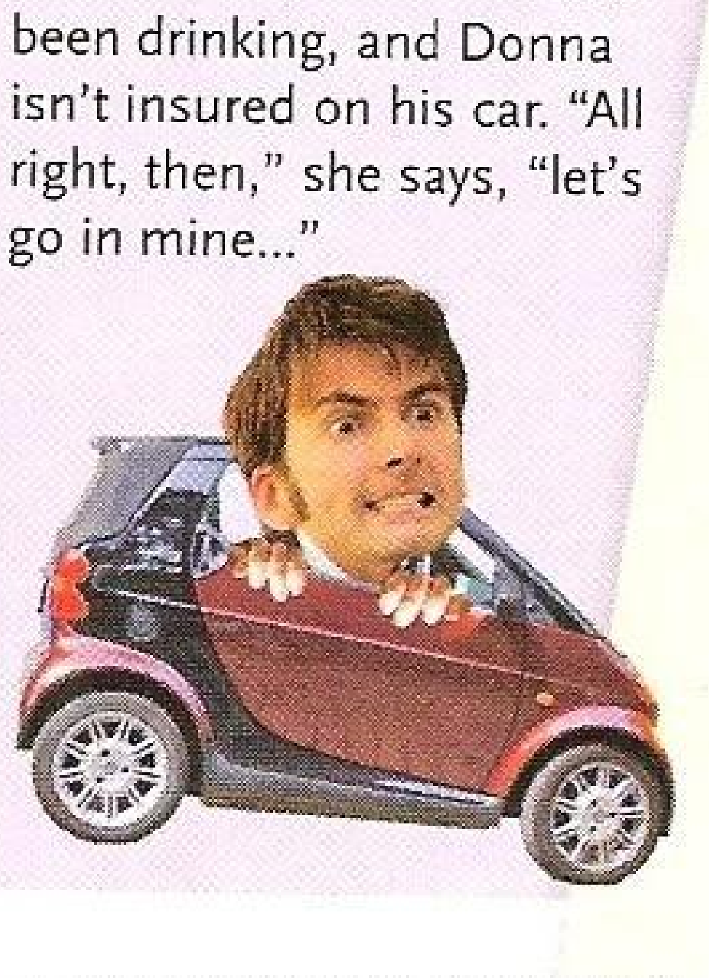
"Poor Sarah had to be in there for hours on end," recalls Euros. "The mechanism was a bit like – ohh, what do you call those busts on the front of ships? Like a sculpture of a person? *Figurehead*! That was the idea. Her legs slid diagonally

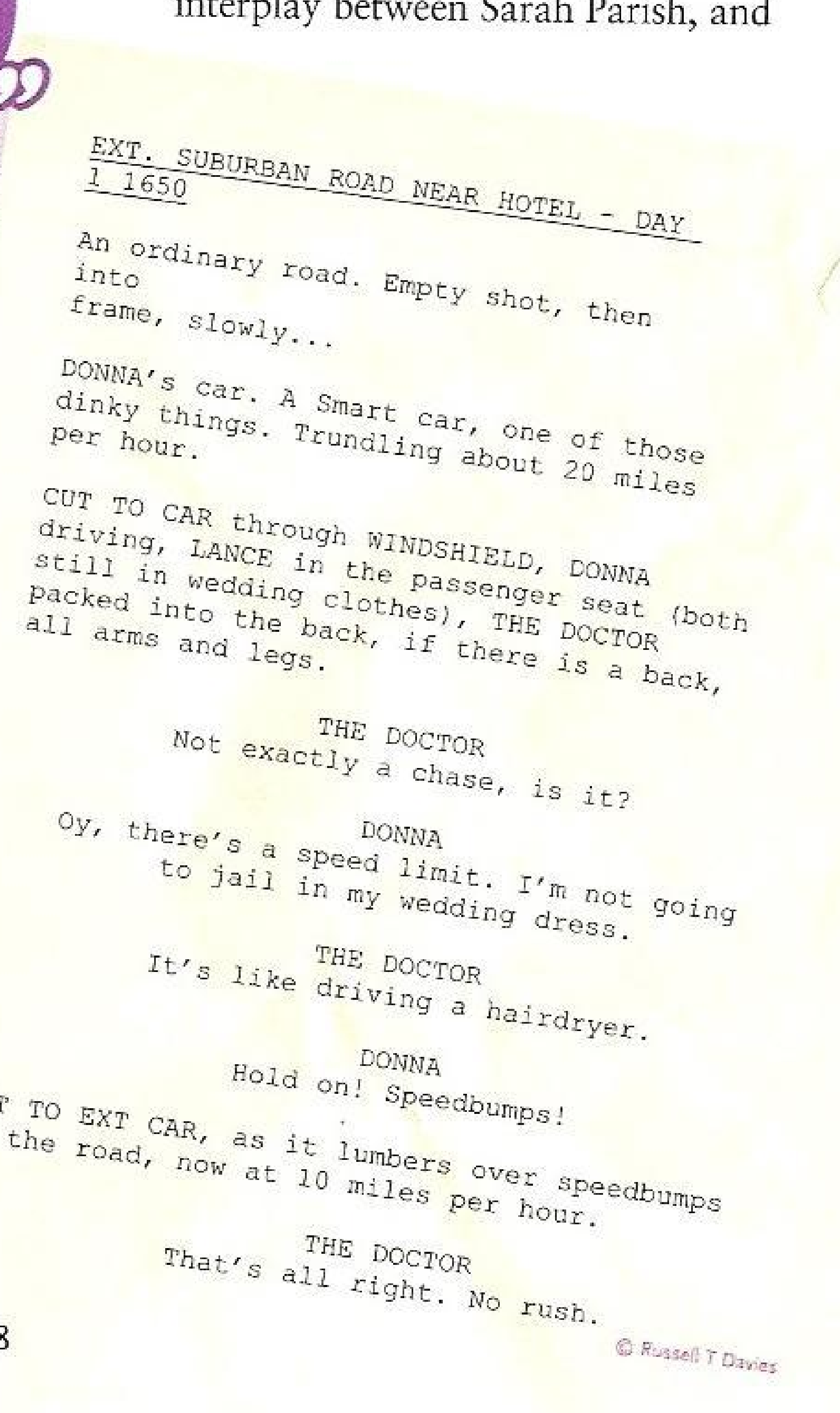
▲ *Above: Sarah Parish keeps smiling through the backache as she settles into the astonishing Empress of the Racnoss costume – but not before a member of the crew has tried it on first!*

▼ *Below: Strip them of their smiley Santa masks and the Pilot Fish robots aren't in the least bit cuddly!*

"It's like driving in a hairdryer!"

This scene – filmed, but cut for timing reasons – would have preceded the Doctor, Donna, and Lance's arrival at HC Clement's office. The Doctor had asked Lance to give him a lift, and time is of the essence, but Lance has been drinking, and Donna isn't insured on his car. "All right, then," she says, "let's go in mine..."





EXT. SUBURBAN ROAD NEAR HOTEL - DAY
1 1650

An ordinary road. Empty shot, then into
frame, slowly...

DONNA's car. A Smart car, one of those dinky things. Trundling about 20 miles per hour.

CUT TO CAR through WINDSHIELD, DONNA driving, LANCE in the passenger seat (both still in wedding clothes), THE DOCTOR packed into the back, if there is a back, all arms and legs.

THE DOCTOR
Not exactly a chase, is it?

DONNA
Oy, there's a speed limit. I'm not going to jail in my wedding dress.

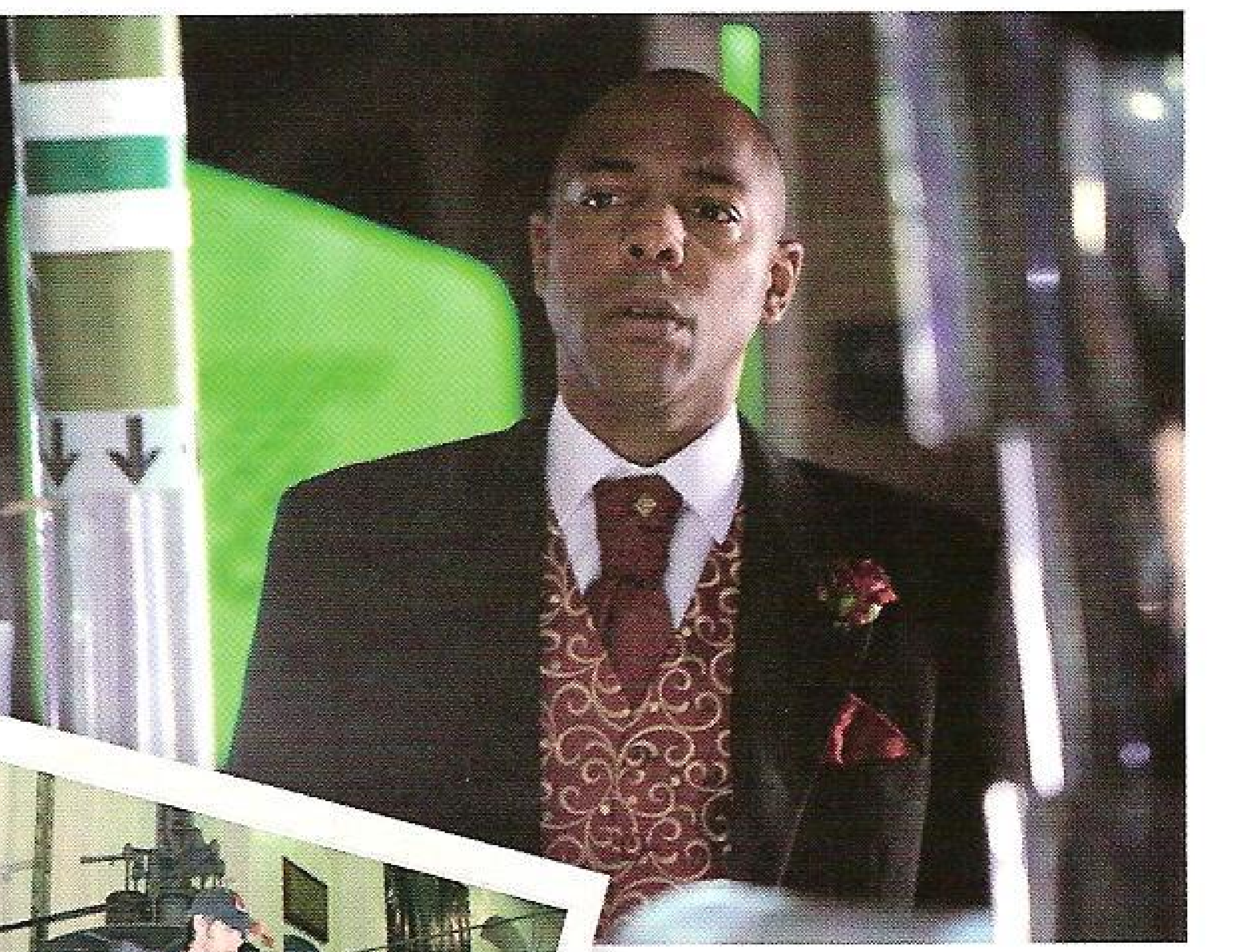
THE DOCTOR
It's like driving a hairdryer.

DONNA
Hold on! Speedbumps!

CUT TO EXT CAR, as it lumbers over speedbumps in the road, now at 10 miles per hour.

THE DOCTOR
That's all right. No rush.

© Russell T Davies



backwards into the main body of the mechanism, and she had on a harness cos there was a wire suspending her from behind so that it wasn't putting too much pressure on her back muscles. Of course, we tried the amputation method, but she wasn't having it," he teases. "She wanted an extra 50 quid!"

"TRANSPORT ME!" she yells, and then breaks into a fit of laughter. One of her legs just flew off, and hit a crewmember. "God, sorry," she splutters. "Are you okay?"

"That was terrific," says Euros, before adding: "Except for the leg."

"She's more like a lobster than a spider, isn't she?"

"Mmm," smiles Sarah, "she'd taste nice."

"Yes, with tartar sauce."

"And chips!"

"Sarah was wonderful," smiles Phil, later. "We were so blessed. She had long, long make-up calls, and very uncomfortable days, and she never, ever, ever complained. Not once. More than that, though, she manages a terrifying and real performance despite all this. At the end of the show, I did have to hold back a tear. She breaks your heart."

"The viewers will look at the Empress and think 'that's CGI' – but it isn't. We made it for real!"

In between takes, the harness is relaxed, and Sarah leans on a stepladder to remain upright, while her spider make-up is touched up, and she drinks juice through a straw. Her calm and professionalism would suggest that she dresses up as the front half of a spider every Wednesday, and maybe even enjoys it, but the truth is that – as Euros puts it – "it chafes like hell!"

"Wow! That's brilliant!" says Sarah, watching herself back on the camera monitor. "Look at that!"

"She's in a right mood, the Empress," laughs David.

"She's not happy, is she?" adds Phil.

"Hah, I can't say 'TRANSPORT ME' with those gnashers in."

David has starred opposite Sarah before – in the 2004 musical serial *Blackpool*, and the Tony Marchant drama *Recovery*. "I've known her for so long," he says, "that it'd be slightly bizarre if I tried to turn some sort of charm offensive on her. I think she'd see through that immediately. You just try to be a nice person. You want to make everyone feel comfortable, but it'd be slightly pompous of me to see it as my job to make sure that everyone is having a good time. Hopefully, the atmosphere on set is such that people feel relaxed and happy, and that's the best way of working. I'm not very good at working if there's any kind of tension there."

"Would one you guys mind taking a picture of me as the spider?" asks Sarah, during a two-minute hold-up (one of the fish-tail burners in the background has stopped working). "I dunno if this camera will work in here...?" She hands a gaffer her compact camera, and strikes a pose. What a snapshot!

So what's happening to the spider after filming? "An exhibition somewhere, I should think," says Euros.

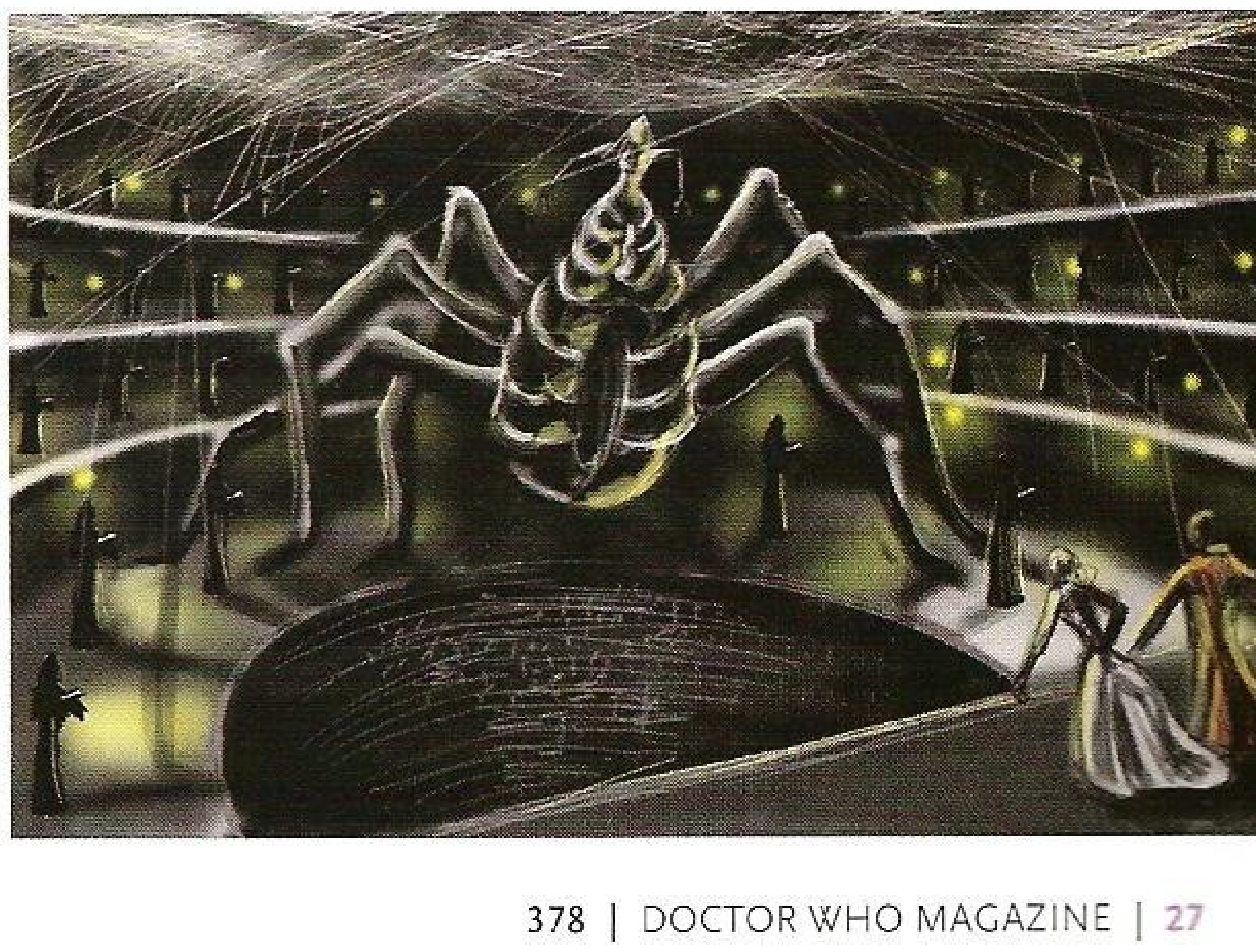
"I'm having it for my flat," Phil corrects him. "I'm going to have it upholstered."

"It's big enough to *be* your flat," laughs Euros, as the Empress' animatronic legs heave restlessly.

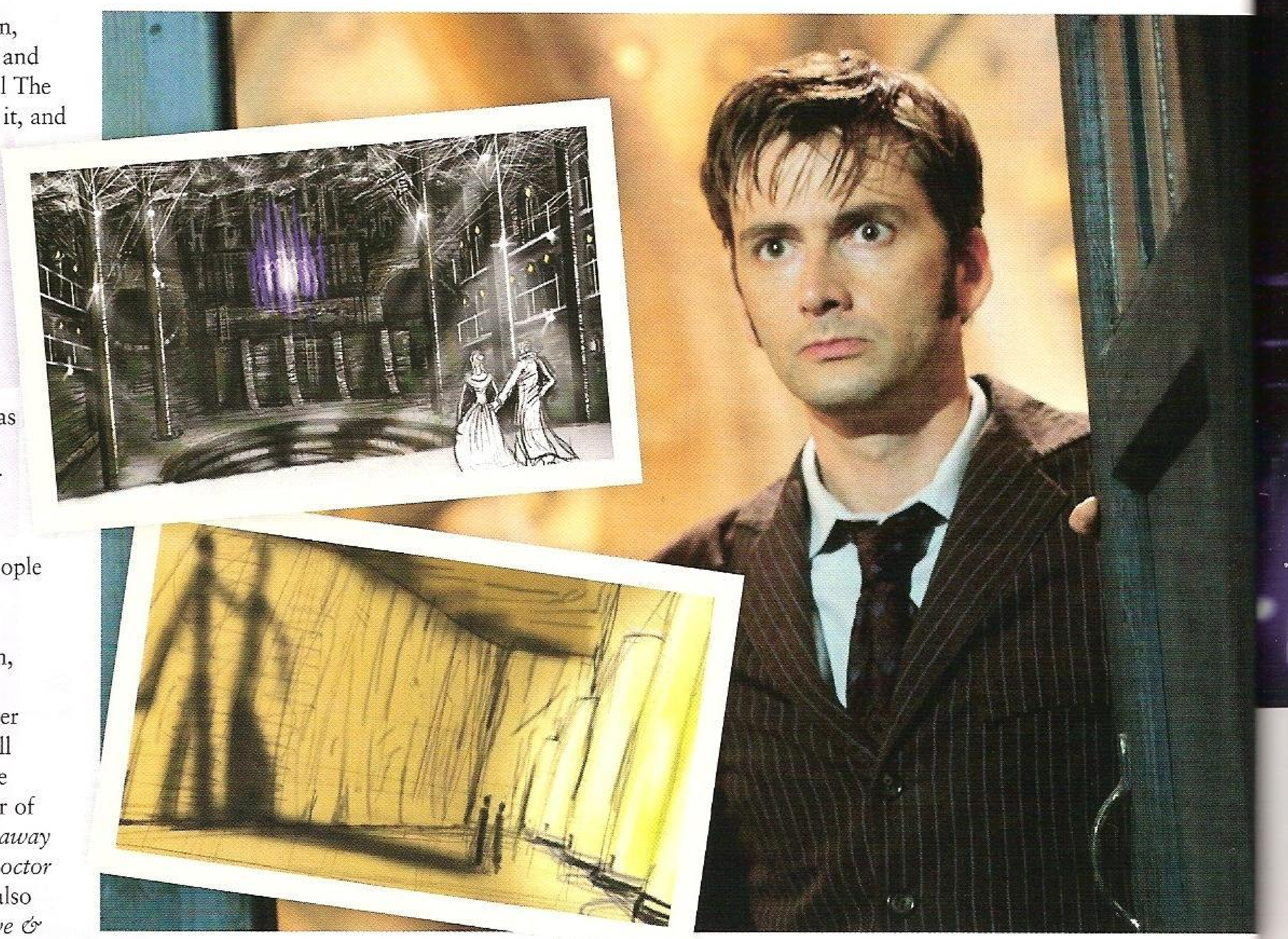
"The script was pretty descriptive," explains Neill Gorton, the 'special make-up and prosthetics' man responsible for designing and constructing the creature, "in terms of what Russell wanted – top half woman, bottom half spider – so there was only one conclusion that you could draw from that, really. When I read the script, I immediately thought, 'Oh, that'll be CGI. It's enormous. Clearly they're not going to want us to do it.' But you always have a Plan B in your head, just in case – you do a doodle, have a think about if they were to ask you to do it... well, Russell said, 'Actually, I'd love to see it done for real.' He wanted something Jabba the Hut-esque. I was like, 'Oh. Right. God! Yes, I'll have a stab at that.' It was a bit of a surprise. I should point out, the Empress ▶

▲ *Top right: Lance knows more than he's letting on...*

▼ *Below: Original storyboard artwork showing the Doctor and Donna facing up to the Empress.*



◀ is a completely non-CGI creation, because every bugger will watch it and go, 'That's computer-animated.' All The Mill did was tweak the set around it, and add some blinks. The Empress was built in various sections. She has a large rig behind her – a great big steel arm on a counterbalance. It weighs half a ton. Basically, she's just a giant puppet! A giant, hollow, fibreglass puppet! The gross movement of her body was operated by just one person, because, once Sarah was in it, it was balanced – like a big seesaw – so it weighed nothing, and then another operator moved her smaller, front legs, which were cable-controlled. Obviously, we had several more people on set to look after Sarah…"



The Impounding Station, on Newport Docks, is the dirtiest location ever ("There's a lovely smell out here – it's a bit like Glastonbury," sniffs Sarah). A layer of filth covers every surface. *The Runaway Bride* is the second time that the *Doctor Who* crew has filmed here; it was also the location for the opening of *Love & Monsters*. "The Impounding Station was ideal for the Flood Chamber," says Patrick. "It really feels as if you could be underneath the Thames." Which other locations did he consider? "We looked at a disused paper mill, a couple of closed-down factories… but nothing came close, even though the Impounding Station is still in use. Basically, it impounds water into the dock."

"At high tide," takes up Euros, "the cargo ships travel in and out of the docks, and they have to pump water over the lock. There was something like 40 feet of water on the other side of the wall where we were filming. It was quite amusing to hear Chinese sailors shouting at each other! But what was good about that location was that it had that kind of rusted, decrepit feel that we wanted for the Flood Chamber."

"It helps if you can see the effects for real – it adds to the performance."

"It did look as though it wasn't used," nods Patrick. "Lots of people didn't realise that the pumps still play a crucial part in the docks' workings. We were told that if anything went wrong, and those pumps didn't work, the whole docks had to close, which was scary!"

"We were right by thousands of gallons of water," laughs Mike, "and couldn't use it! I had to pipe all mine in from a fire engine outside the location! We were pouring water in front of artistes, it was cascading in, splashing on David… and we provided flames, which were basically dressing, but to have that physical flame, with all the reflections off of all the different surfaces, and off of the water, just adds so much to it."

The crew is having trouble lining up the water canons – one up on scaffolding, one on a crane, and one handheld canon. They're mostly shooting all over the floor, rather than the designated troughs, and it's making a mess. "Can that one on the left go any higher?" requests Peter.

"Hi, Sarah," says Euros, into his walkie-talkie, "can you hear me? After David's line about Gallifrey, we're trying to coordinate it so that your whole body rises up in response…"

"You know when you throw your balls?" she whispers to David. "Where do they go?"

"The baubles? Right above my head, I think, and then," illustrates David, pointing in various directions "– they go *shoo, shoo, shoo!*"

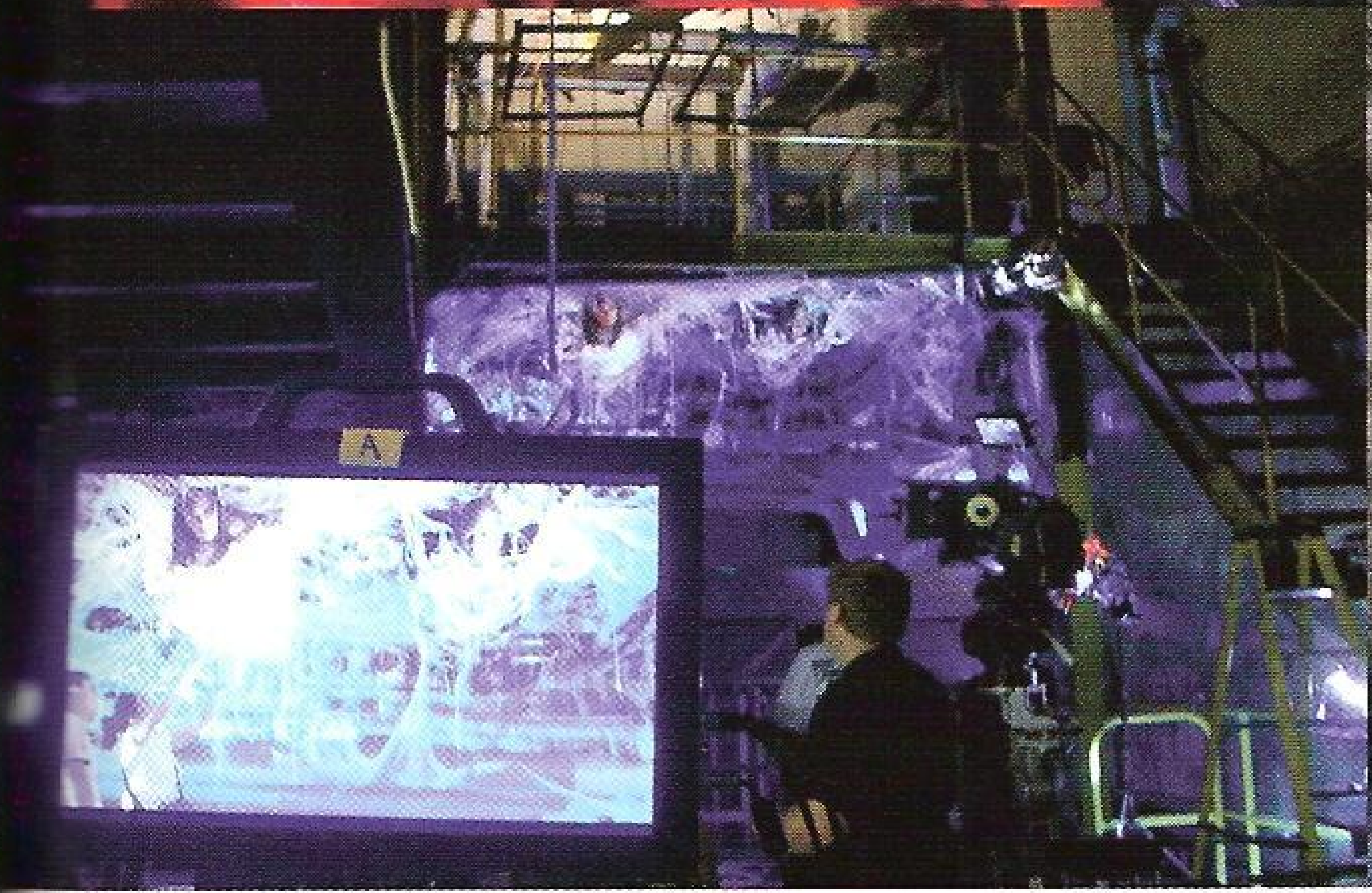
"Take us to where you think Sarah's highest point is," says Peter. "Okay, that's fine. That's a good position."

Euros: "We could do without the arse wiggling this time. But the up and down was perfect. Let's go, then, guys. Sarah's been waiting patiently…"

"Um – is now a bad time to pop to my trailer," she teases, "and attempt to go for a wee?"

Peter: "Okay, good, all set, stand by with gas… and action!"

"It always helps to create that moment," says David, "if you can see those effects in front of you. If you're actually being soaked by gallons of freezing cold water, and you have to bring in a change of socks, it does allow a certain reality that you might not get if you were just trying to imagine it. The Flood Chamber was a huge undertaking, because it was filmed in disparate elements. The confrontation scene that Catherine and I had with Sarah was shot against green screen, in a completely different location, a week before Sarah even joined us, and then the Flood Chamber falling to bits was filmed in Newport Docks, with all the fire, and water, and screaming, and shouting. Obviously, that wasn't something that we could



film in London in July, cos you weren't allowed to operate a hose pipe!"

The production team also built a one-inch scale model of the set. "The Mill is good at telling us when we *can't* do something," says Russell, "and CG water, they said, wouldn't look convincing – it just wouldn't – so we had to do a model shoot. In this day and age, a model shoot is probably the single most expensive thing that you can undertake, because so much time goes into it, but we needed that spectacle at the end. It cost a fortune, but it's magnificent. They flooded the Thames Barrier in a brilliant episode of *Spooks* the other week, which caused a chill around my heart, let me tell you, but it was nowhere near as good as our flood. Admittedly, they haven't our CG budget, I suspect, on that show, and I'm not knocking it... but ours is much better! No other programme could do it as well as we have." If money had been no object, Russell would also have liked the Empress' spider army to swarm into the Flood Chamber, but, "It would have cost a f**king fortune!"

Back in Newport, Sarah's asking when the next take's due...

"Do you want a rest?" asks Peter.

"No, I just want to know how long till we're ready. I'm in a lot of pain."

"Look, we've got to go," says Euros, "because Sarah's in a lot of pain. Please, as quick as we can."

"It very much depends on the actor's background and physical abilities," says Dave Forman, "as to how you decide how far an actor can perform a stunt until his or her stunt double steps in. David is very agile, and has no fear when it comes to performing action. I think he has a lot of past experience in projects involving stunts, so he's always very comfortable when I direct him. I was a little bit nervous about asking Catherine whether she'd be up for being harnessed horizontally from a ceiling, bound in spider's web, and then grab a rope and swing across the set into a stairwell! I was quite surprised when she said yes to all..."

"Ow-ow-ow-ouch," screams Sarah, climbing out of the Empress. "Ooh, that was better than sex," she adds, flashing a toothy grin.

Euros is delighted. "Well done, Sarah. Well done, David. Fantastic work, guys."

"When can the Empress come back?" she asks Phil – and flutters her eyelashes.

"Well, Sarah, she dies..."

"No," she corrects him, "the Empress doesn't die. What she does is she spins off in a little ball, and escapes..."

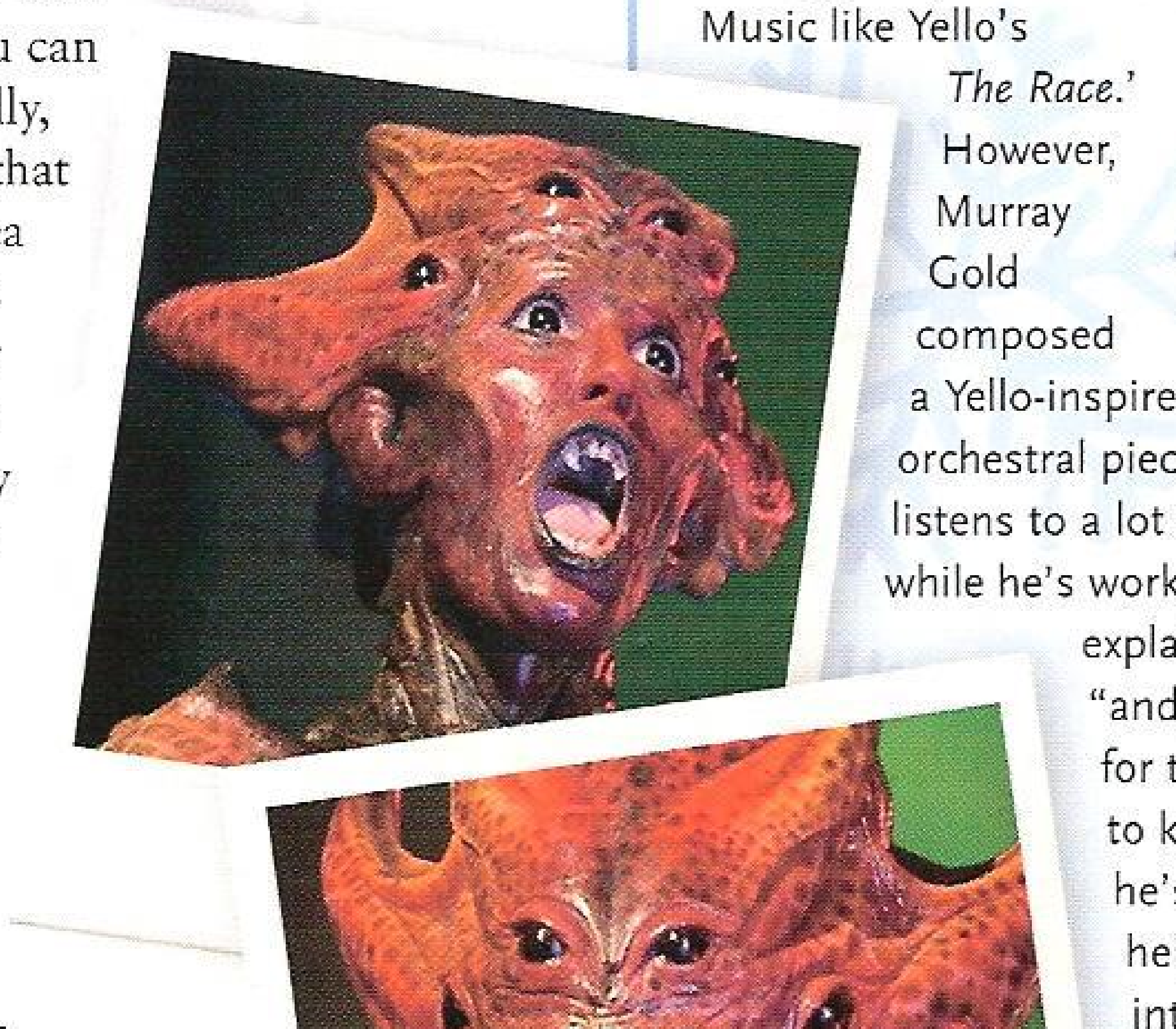
"The joy of this show," considers Phil Collinson, later, "is the fact that you can take the characters anywhere, literally, and I think that's one of the things that the audience loves about it – the idea that anything can happen. For us as a creative team, and particularly for Russell, it can also be a curse, since it means that you have to constantly come up with new ideas, new ways to tell the stories, new characters to challenge... and that's what this Christmas Special does. It isn't a change in format – it's still the Doctor and his companion fighting off an alien invasion, there's still a big scary monster, the Empress of the Racnoss, and the TARDIS still moves though time and space. It's just the companion that's changed. Her reactions to the situations are different. Her relationship with the Doctor is different. But that's healthy in every drama. It's a big episode for us. Christmas Day is the top slot – it doesn't get any better – and we're aware that we owe it to the channel to deliver something spectacular." DWM

◀ *Facing page: The Doctor has a vacancy for a new companion by the end of the story. Inset: More storyboard artwork.*

◀ *Left: Sarah Parish gets well into character. Ooh those legs look like fun!*

▲ *Above: Donna's a bit tied up...*

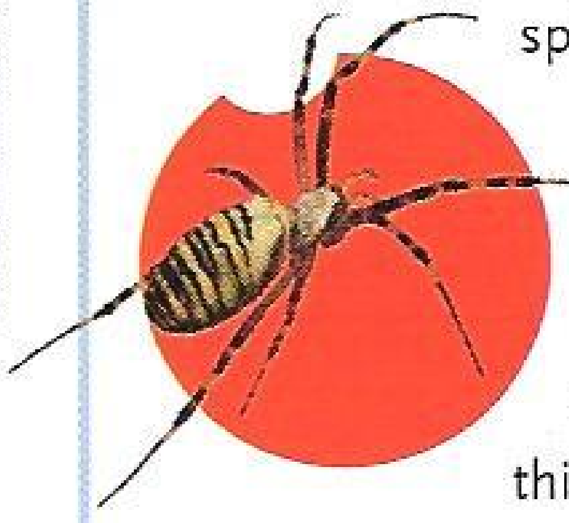
▼ *Below: Give us a wink, Empress...*



Things We Learned This Christmas

● Russell T Davies is nine foot tall, according to BBC Radio Wales.

● But he isn't remotely scared of spiders. "Cardiff Bay is a breeding ground in the Summer," he bemoans. "You end up crawling with bloody spiders. Leave your window open at night, and you wake up webbed! I'm fed up of them, and this is my revenge." *The Runaway Bride* is all Cardiff-inspired, then? "Yes. Next year, it'll be *Doctor Who and the Speed Bumps*!"



● Interviewing Euros Lyn as he makes his way up a mountain in Dublin isn't as hard as you might think. "I'm filming a show for the BBC," he explains, "about a policeman who wants to avenge his wife's murder."

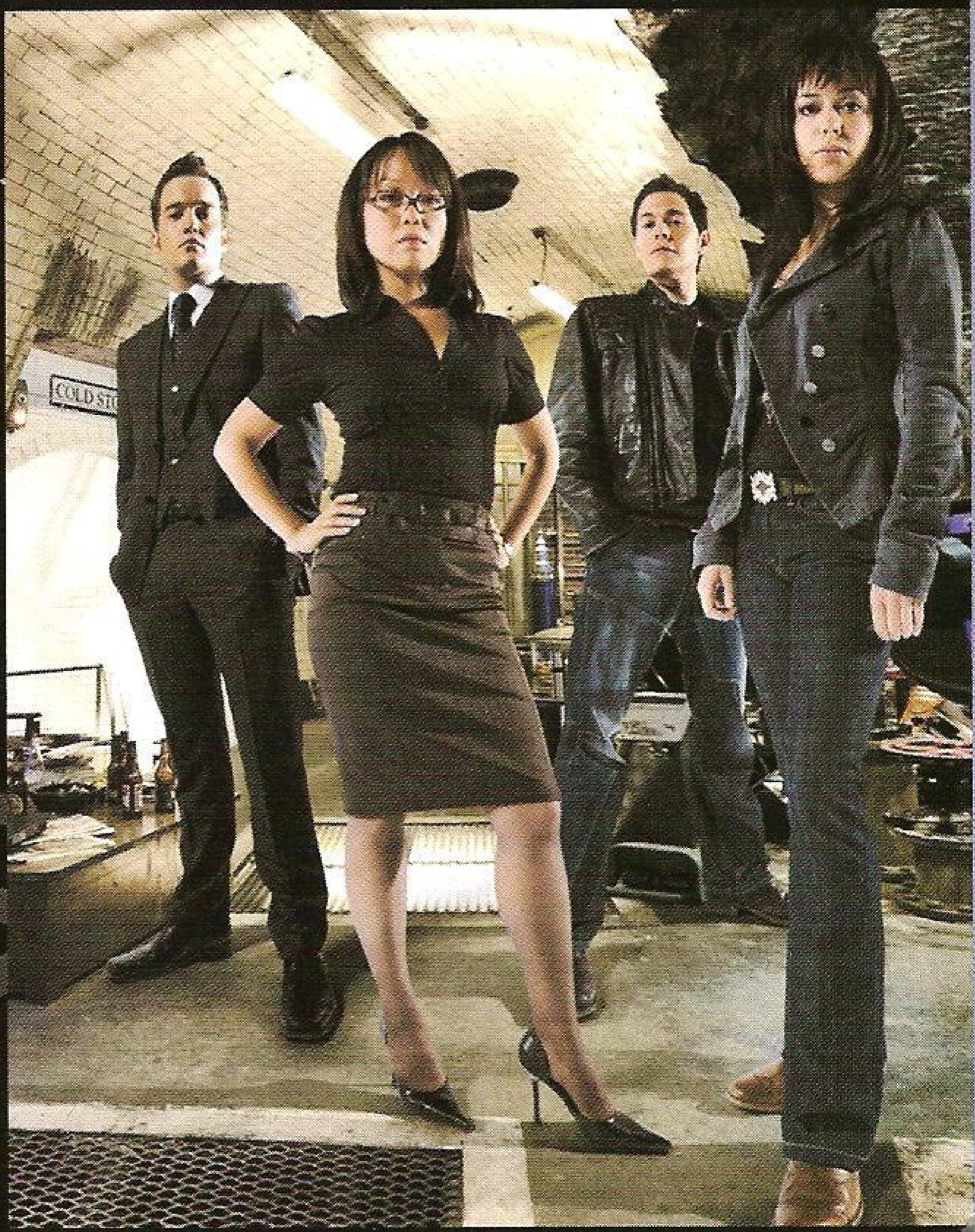
● When Donna tries to hail a cab, the script specifies: 'Fast and zippy sequence. Music like Yello's *The Race*.' However, Murray Gold composed a Yello-inspired orchestral piece. "Russell listens to a lot of music while he's working," explains Murray, "and it's helpful for the director to know what he's had on – helps him get into Russell's head."

● David Tennant only pretends to be Scottish for a wacky gimmick. Really he's Welsh. Honest!

Whoops, Apocalypse

Benjamin Cook ventures beneath the pavements of Cardiff Bay to witness the explosive climax to the first series of BBC Three smash *Torchwood*...

Friday, 3 November 2006 ⊙
UPPER BOAT STUDIOS, CARDIFF



▲ *The Torchwood gang – minus their beloved leader. And their pet Pterodactyl...*

It's huge! Absolutely enormous! I'd heard rumours of how big it is, but nothing prepares you for how impressive it looks up close. "Isn't it awesome?" grins the man himself, John Barrowman, the square-jawed heartthrob who set pulses racing as Captain Jack Harkness in Series One of *Doctor Who*, and now – as if you didn't know – has his own spin-off show, *Torchwood*, which concluded its first run on BBC Three on New Year's Eve. "You never get used to how massive it is," he persists. "It's one of the most extraordinary sets on television."

Indeed, the Torchwood Cardiff 'Hub' set – at BBC Wales' Upper Boat studios, and not, sadly, three storeys below the surface of Roald Dahl Plass, in Cardiff Bay – is gargantuan. I swear, you could get lost in here for days. Luckily, John is giving **DWM** a guided tour ("This," he says, pointing at a mirror, "is a mirror, which we snort drugs off of in between takes"), although it's more an excuse to stretch our legs after half-an-hour sat in John's trailer, conducting a very special interview that may or may not involve a TARDIS-shaped tin [see pages 52-54]. "I'm kidding, I'm kidding," he chuckles "none of us does drugs! Except poppers. Nah, I'm *kidding*."

"I'm doing 'em," shouts out Burn Gorman, alias Dr Owen Harper, who's sprawled on the well-worn seating outside Captain H's office. "Look!" He shoves his Olbas Inhaler up one nostril ('immediate relief for stuffy noses'), takes a sniff, and explodes with laughter.

"It's actually quite a tricky set to film on," continues John, regardless, "because of all the different levels, and that huge body of water in the middle, but we make it work – and it looks great. Every single angle gives you something to look at."

DWM hasn't hung out with John since March 2005, on set in the Dalek spaceship for the *Doctor Who* Series One finale, *The Parting of the Ways*. "Yes, I remember," says John. "Didn't we have sex?"

DWM can't remember. It was a long time ago...

"It'd be easy to give a sarcastic answer," says *Torchwood* producer Richard Stokes, when I ask him to describe what it's like working with John, "something like, 'He's demanding, and difficult,' but he's really not; he's absolutely lovely. He's great fun to be around. He carries the mantle of leading man very, very well. He always wears a huge smile on set, and makes sure that everyone is enjoying themselves. He has a wicked, foul sense of humour, which always keeps us laughing."

"Do you wanna take one of me naked?" asks John, as **DWM** photographs him on set with the TARDIS tin.

About a dozen thoughts go through my head, all of which will get me sacked. So I laugh politely, and mutter something feeble about column inches.

"Seriously," he persists, "I really don't mind."

Aside from thrusting novelty tins in John's direction, **DWM** is on set today to watch the filming of the closing moments of *Torchwood* Series One. The episode is called *End of Days*, it's scripted by lead writer Chris Chibnall, and by now you'll know that it involves the betrayal of Jack, and the violent fracturing of the Rift, in which the Hub comes in for a bit of a battering. "You were on set for the Hub breaking up?" exclaims series creator Russell T Davies, a few weeks afterwards. "Oh my God, that's fantastic! It's so brilliant!" Well, quite.

> **"A couple of times we've seen the finished product and felt we'd gone a touch too far..."**

It's the penultimate day of filming on Series One, and there's an unmistakable end-of-term atmosphere on set. Torchwood Cardiff is a little bit hyper. The director, Ashley Way, keeps telling them to "calm down, please! Okay, guys, focus. Hey, focus!"

"Yeah, focus," sniggers John. "This is an important scene." It's the one where he gets shot. "Can I get roasted, and all that?" he asks Ashley, who just smiles.

But Burn isn't paying attention. Bad Burn! "Oy, yeh sod," hollers Eve Myles, who plays Gwen Cooper, "whatcha doin'?"

He's singing to the disembodied hand in a jar. "Wish me luck," Burn croons, "as you wave me goodbyeeee..."

"That's the Doctor's hand, isn't it?" frowns Naoko Mori, who plays computer specialist Toshiko Sato.

"Yeah," marvels Burn, prodding the jar, which sways precariously.

"Anyway, my darlings," grins Ashley, "shall we get on with it?"

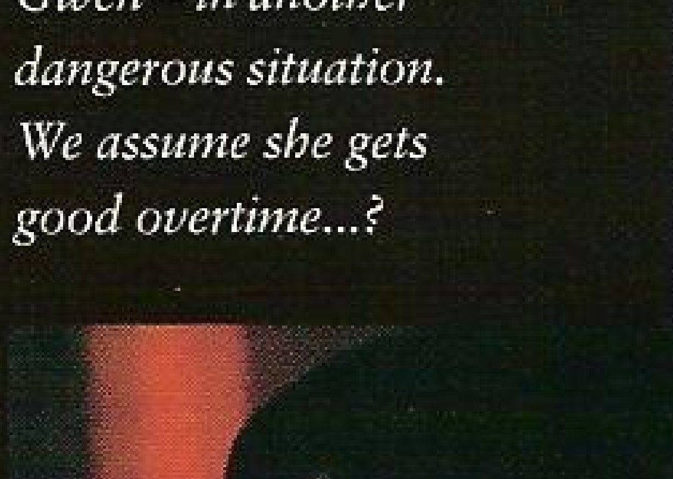
The production team is delighted with the viewers' response to *Torchwood*. "I'm completely chuffed," Richard says. "Really, really pleased. The viewing figures have taken us all by surprise. I think we were hoping for 1.5 million plus, but to peak at 2.5 million, and maintain healthy figures across the series – that's just tremendous."

"The figures have settled to, like, a million on BBC Three," adds Russell, at the end of November, "and 2.5 million on BBC Two, and we mustn't forget how amazing that is. We even beat the second week of *Lost* on Sky One, which is just a phenomenal result! I am worried, to be honest, that we'll get lost around Christmas. There are two episodes on New Year's Eve, just as the first two episodes went out together, but I wonder who's going to be watching *Torchwood* on New Year's Eve? It's not quite a two-parter; it's slightly a two-parter, in that the same villain carries over from Episode 12 to 13. The week before, the Christmas Eve episode is the darkest piece of television in the world! I can't believe that we're showing it on Christmas Eve. Oh my God, it's the pits of hell!"

"I was really trying to capture the darkness of people," admits Noel Clarke, the writer of the Christmas

▶

▼ *Eve Myles as Gwen – in another dangerous situation. We assume she gets good overtime...?*



◀ Eve episode, *Combat*. "I wanted to put one of the Torchwood team in real danger – mental, emotional, and physical. For a moment, the viewers would think, 'F**k! Owen might actually die, or go mad here!' That was my big thing. He had to be in real danger, not Will Riker-type danger, where you know that he'll be fine. That's scarier than any monster."

Is anything *too* dark for *Torchwood*? Even on Christmas Eve? Post-watershed it may be, but have the producers ever had to rein things in? "A couple of times," Richard confesses. "We've been in situations where you see the finished product, and think, 'Actually, we've gone a touch too far.' Sometimes you think, 'There are one too many "f**k"s in that!' It can be gratuitous. The only time that we've cut back in terms of sex or gore was, I think, in Episode 6, *Countrycide*, when you see the human abattoir. We watched it back, and there were a few too many entrails and bloodied knives lying about. Chris Chibnall said, quite rightly, 'I think we've gone a bit OTT,' so we pulled back. Horror is often better when you leave it to the imagination."

"A lot of the other stuff," continues Noel, "stemmed from one line in *The Christmas Invasion*, when the Doctor says, 'I should have told them to run… because the monsters are coming – the human race.' It'd be so like humans to find something like a Weevil, and have a blatant disregard and disrespect for that which is different, and end up torturing and fighting them, just for kicks – a mix of adrenalin junkies looking for a new rush, and people who need to get out their pent up anger, or put meaning back in their routine, faithless little lives. Next, they'll be blaming Weevils for taking their jobs and their women! After Weevils, it'll be something else, until there's no one else left to blame, and nothing left to live for."

Back on the Hub, and Gareth David-Lloyd, who plays Ianto Jones, is fiddling with a cotton bud (oh yes, it's all going on down *Torchwood* way), while John Barrowman is practicing karate on Eve Myles. At least, I think it's karate. It involves lots of swearing and playful shoving. "It's always best," John tell her, "when you push against a wall, and your partner grips your neck, and then they–"

"No," she interrupts, laughing. "Last time we did that, John, you gave me a rash."

"I dare you," Burn says to Gareth, "to taste the end of that cotton bud."

"No. You're being stupid."

"Where's it been?"

"Nowhere. Just my eye."

"Your bloodshot eye?" Burn gags. "That's… *ewww!* Hmm. What's Naoko doing?"

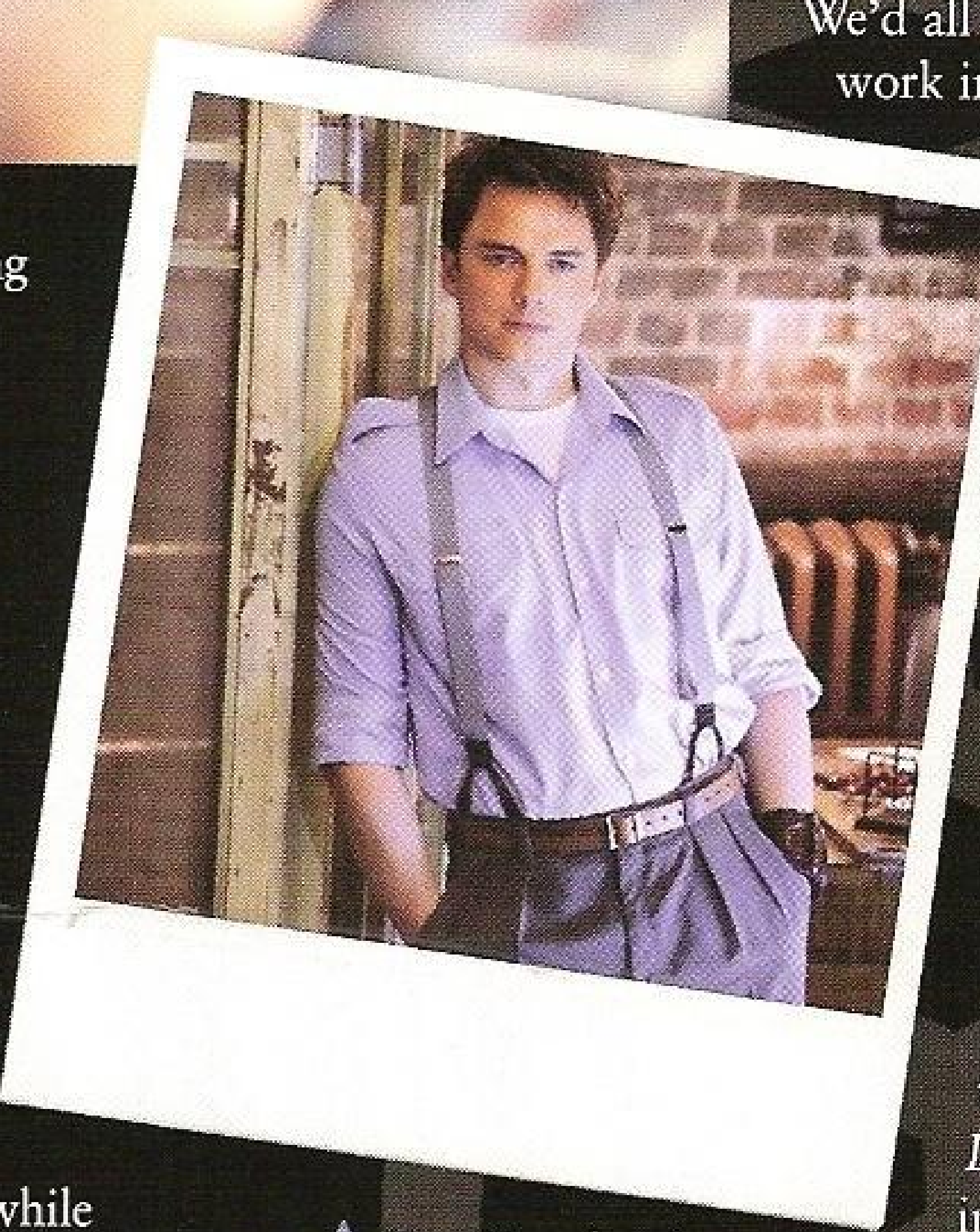
"She's in the corner," announces John, "pulling flags out of her–"

It's Naoko's turn to cut him off. "I am not!" she insists. "I'm saving that for the wrap party."

"That cast can do anything," says Russell. "Genuinely, they get on so well. Oh God, everybody always says this, but they really do get on like best mates. They're having such a laugh together, and really bounce off each other brilliantly. They're good people. We want them back. They'll all come back." If there's a second series? "Yes, if there's a second series. I'd worked with them all before, except for Burn, but I'd watched [the BBC's adaptation of] *Bleak House*, in which he played Guppy – he looks a bit different in real life – and I just think Burn is one of the best actors in the world."

"Originally, Owen was going to be more of a conventional leading man," recalls casting director Andy Pryor. "He was going to be a bit of a lad, but, as Russell and Chris developed the series, they realised that they wanted something more interesting from Owen. We started out meeting some obviously 'hunky' Owens, but realised that we needed to cast someone much more complex, who'd also be a real contrast to John. We'd all been bowled over by Burn's work in *Bleak House*, and I'd seen him in various small parts over the last few years, including a couple of plays at the Bush Theatre, where I first started casting, and Burn always brings an edgy, slightly dangerous energy to his work. He's sexy in a very individual way."

Like John Barrowman, Eve Myles and Naoko Mori both appeared in Series One of *Doctor Who* – Eve as Gwyneth in *The Unquiet Dead*, and Naoko as Dr Sato in the following episode, *Aliens of London*. "When we cast Naoko in *Doctor Who*, Russell hadn't even thought about a potential future for that character," says Andy. "Naoko is very versatile – she's done a huge amount of work in straight film and TV drama, musicals, and comedy – and it was great that Russell ▶



▲ *Top: Heartbreak for Gwen as her boyfriend bites the dust in* End of Days.

▲ *Above: Captain Jack (John Barrowman) – the handsome devil!*

▶ *Naoko Mori as Toshiko Sato.*

▼ *Below: It's that pesky Cyberwoman (Caroline Chikezie).*

Eve Myles & Burn Gorman

Gwen Cooper & Owen Harper

Hello, Eve and Burn. How does it feel to be coming to the end of filming Series One?
Eve: It's sad, actually. It's really, really sad. Tomorrow's our last day, and we're all feeling a bit down about it.
Burn: Yeah, cos it's been so intense – the workload, and the scripts – but actually it's been a pleasure to do.
Eve: And we feel as though we've achieved something great. Everybody who works on it is really, really proud to be on it, and works their arses off. The schedule has been incredibly tight. The bosses are very lucky to have such a dedicated crew and cast.

Has it lived up to expectations, then?
Eve: To be honest, I don't know if I had any expectations, because it's a new show, and a standalone show, and I think we're doing our own thing. It's standing on its own two legs.

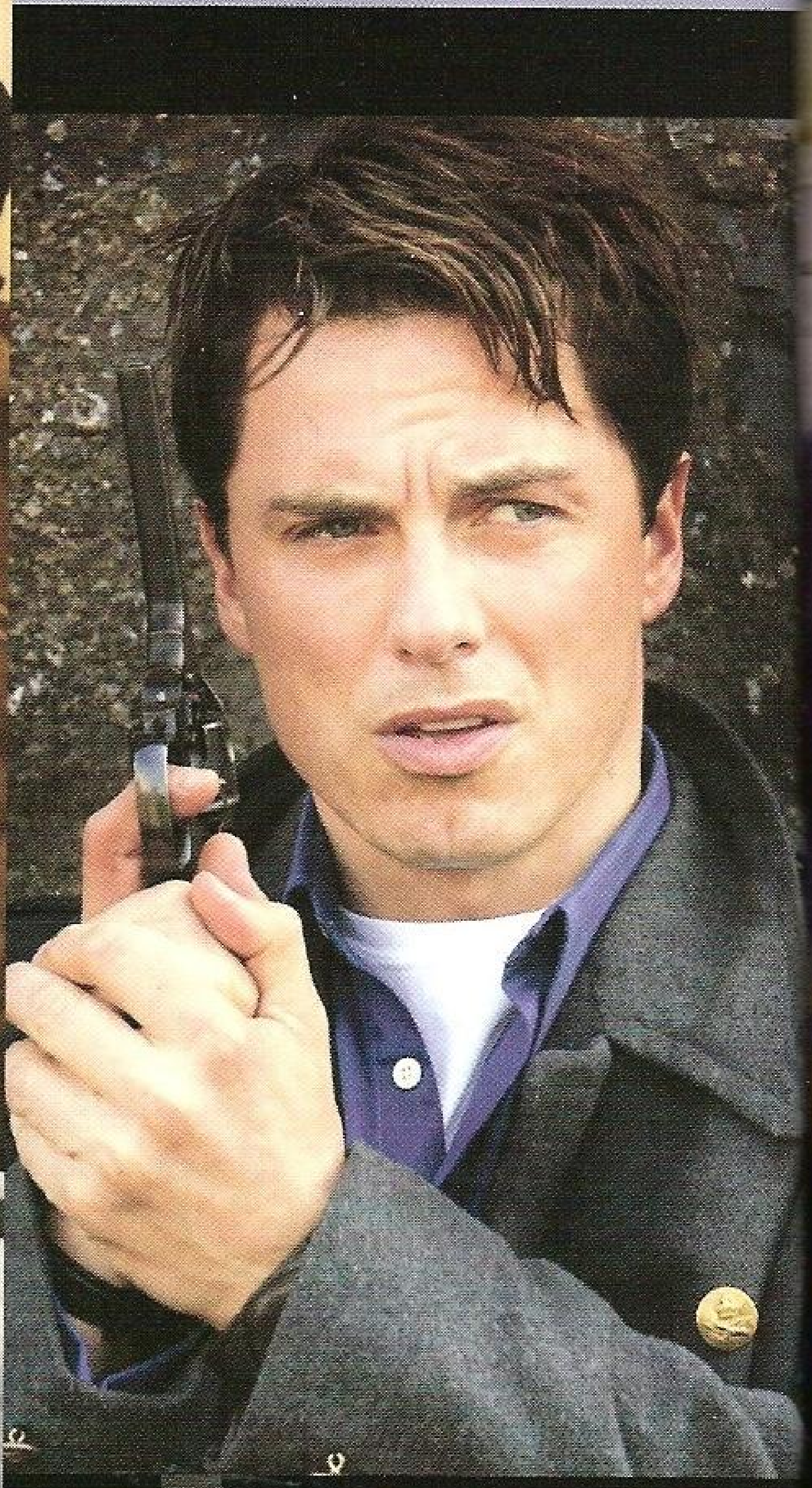
What were your first impressions of each other?
Eve: Hatred.
Burn: Oh yeah, I despised her!
Eve: Actually, strangely enough, I'd met Burn a few weeks earlier. He doesn't remember this, but he was auditioning for something at the BBC, and I thought he was amazing, and he walked in and – I've never done this before – I ran up to him...
Burn: Really?
Eve: Yeah, like a freak. I ran up to you and went, 'I just want you to know that I think you were absolutely wonderful in *Bleak House.*'
Burn: Aww. You were my stalker, now we're mates.

***Torchwood* contains sex, violence, and swearing. Which is your favourite?**
Eve: Sex.
Burn: Yes, sex.
Eve: No, violence. I love doing all the action stuff, with the guns, and the fighting.
Burn: The violence is never gratuitous, though, or glorified at all.
Eve: It serves the narrative, doesn't it? It's not there to shock you. You see worse on reality television.
Burn: And most of the sex – certainly in the second half of the series – is based in relationships. It's humans getting turned on by other humans. Certainly Gwen and Owen's thing... in some episodes, it isn't referred to at all; in other episodes, it's quite full on, but it's a complicated, messy, unresolved relationship, like in real life. It's not all tied up in pink bows at the end.

In this age of equal opportunities, don't you think that *Torchwood* should employ ugly people too?
Burn: You're having a laugh. You're joking, right?

Well, none of you exactly ming...
Burn: I'm about as sexy as a dogfish!
Eve: [Guffaws] I don't think that at all.
Burn: Naoko is sexy, and Eve is sexy...
Eve: No, I just get embarrassed. The characters are very, very sexy, because they're all incredibly brave, and stylish, and talented, and out of the ordinary, but I've never thought of myself as that.
Burn: What I find attractive are driven people, charismatic people, people who are obsessed with their job. In that sense, the Torchwood team is very attractive.
Eve: They're strong people.
Burn: And they're drawn together by this job that they can't tell anybody about. It's like wartime mentality: you could die any day. I like how the writers will suddenly throw something at you that you didn't see coming, something will come from leftfield. In the last episode, Owen is a very confused, lost individual, he's vulnerable, and he's an arsehole a lot of the time. It's not been written to make him extremely likeable; he's just a normal human being, with a dark side, and a light side.

> "Ours is a complicated, messy relationship. Just like they are in real life."



◀ recognised her dramatic skills, and decided to reintroduce and develop the character of Tosh. As the series has progressed, we've seen more and more of Tosh – an incredibly intelligent woman who's great at her job, but whose personal life suffers as a result. Naoko's performance avoids any of the typical 'geek' traps that some actors could fall into with a part like that.

"Eve, too, can do pretty much anything that we throw at her," continues Andy. "She's been a well-respected screen actress in Wales for quite some time, and is a highly accomplished theatre actress. Russell was so pleased with her performance in *Doctor Who* that he created the role of Gwen for her in *Torchwood*. Eve is strong, sexy, and believable, which is the perfect combination. We needed an actress who could play a beat cop who had a solid relationship with an ordinary guy – nights in with a takeaway, that kind of thing – but also play the action and darkness of the story without looking too much like a fish out of water, as Gwen goes through her steep learning curve."

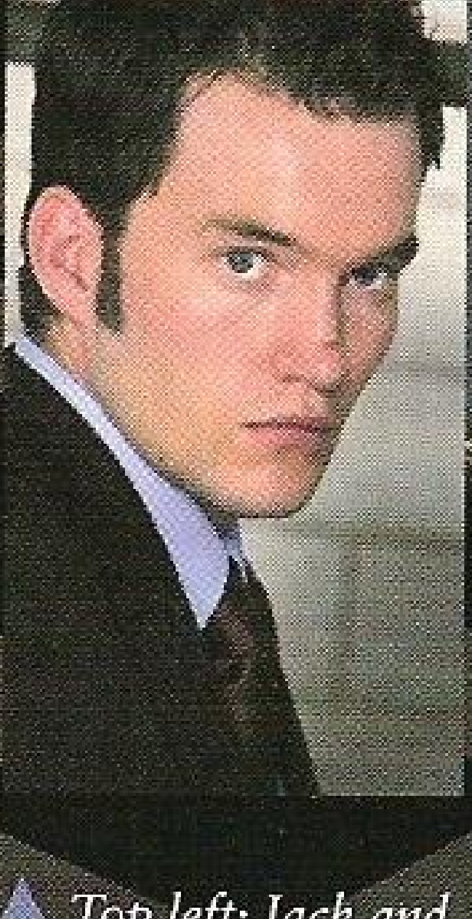
"Gwen won't turn out to be a parallel Gelth ghost from the Rift, don't fret!"

Is there a special link between the similarly-named characters of Gwen and Gwyneth? "None at all," says Russell. "Maybe it's a Welsh thing, but those are completely different names to me. We're not about to reveal that she's a parallel-Gelth-ghost-from-the-Time-Rift, or something; just two names beginning with 'G'. It could've been worse: I could've called her Gina. Or George."

Gareth David-Lloyd as Ianto completes the Torchwood Cardiff team. "We met Gareth fairly early on in the casting process," remembers Andy, "and didn't know what Ianto's future was going to be in the series. When I brought Gareth in for the part, he played it with a quiet strength, which made him perfect for Ianto – the slightly unassuming 'front' of Torchwood Cardiff." But Ianto has had a pretty grueling emotional journey, hasn't he? "Yes, and Gareth's range has become more and more apparent as the series has progressed. Our writers have built upon his strengths."

"That always happens in a series drama with an ensemble cast," nods Richard. "You start off working with characters as you think that they exist, which, with someone like Russell, is pretty damn close to the finished result; then you see what the cast brings to the characters, and feed off of that, writing to the actors' strengths. The characters become stronger and more defined as the series goes on."

"My greatest wish is that I could write more of them," admits Russell, who scripted just the first episode of Series One, "but I literally just don't have time. I'm penciled in to write two episodes for Series Two – if there is a Series Two – but I can see that becoming one, which really pisses me off, because I love writing for those actors. But I prioritise *Doctor Who*, so I must limit myself."

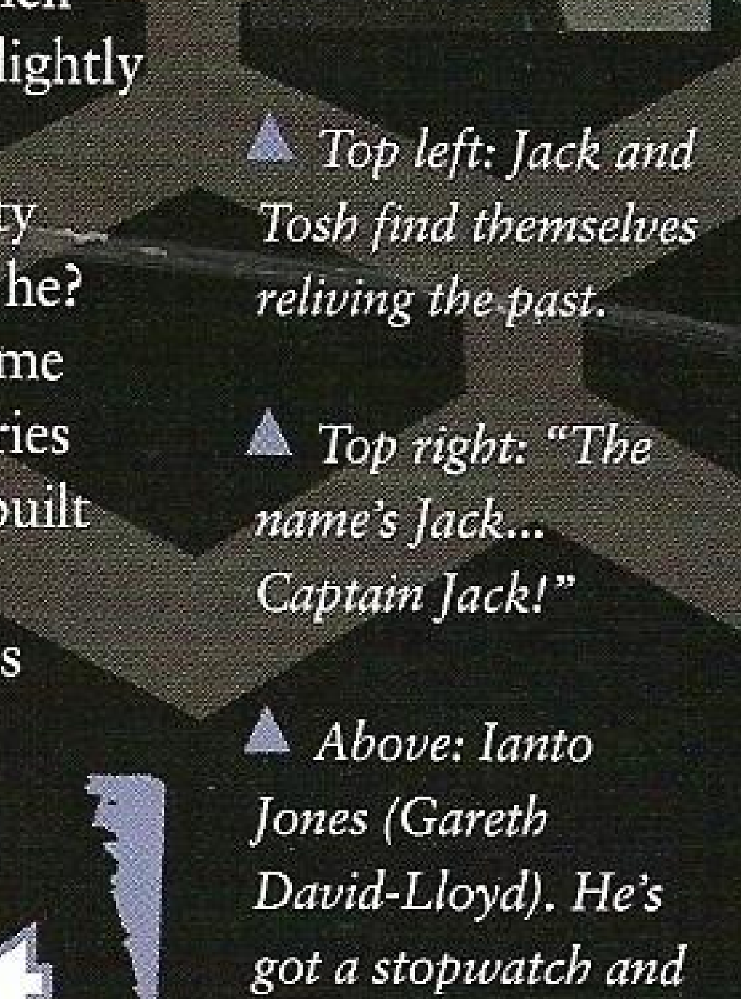


▲ *Top left: Jack and Tosh find themselves reliving the past.*

▲ *Top right: "The name's Jack... Captain Jack!"*

▲ *Above: Ianto Jones (Gareth David-Lloyd). He's got a stopwatch and he's not afraid to use it...*

▼ *Below: To the Torchwoodmobile!*



"It's like a volcano," raves John. "It's an eruption. But there's no lava. This stuff is the – what's it called? – ectoplasm. Yeah! It kills the f**kers from above."

No one has any idea what John is on about. Fortunately, Ashley is on hand to explain things more succinctly. "Once the Rift is open," he says, "everything starts to shake."

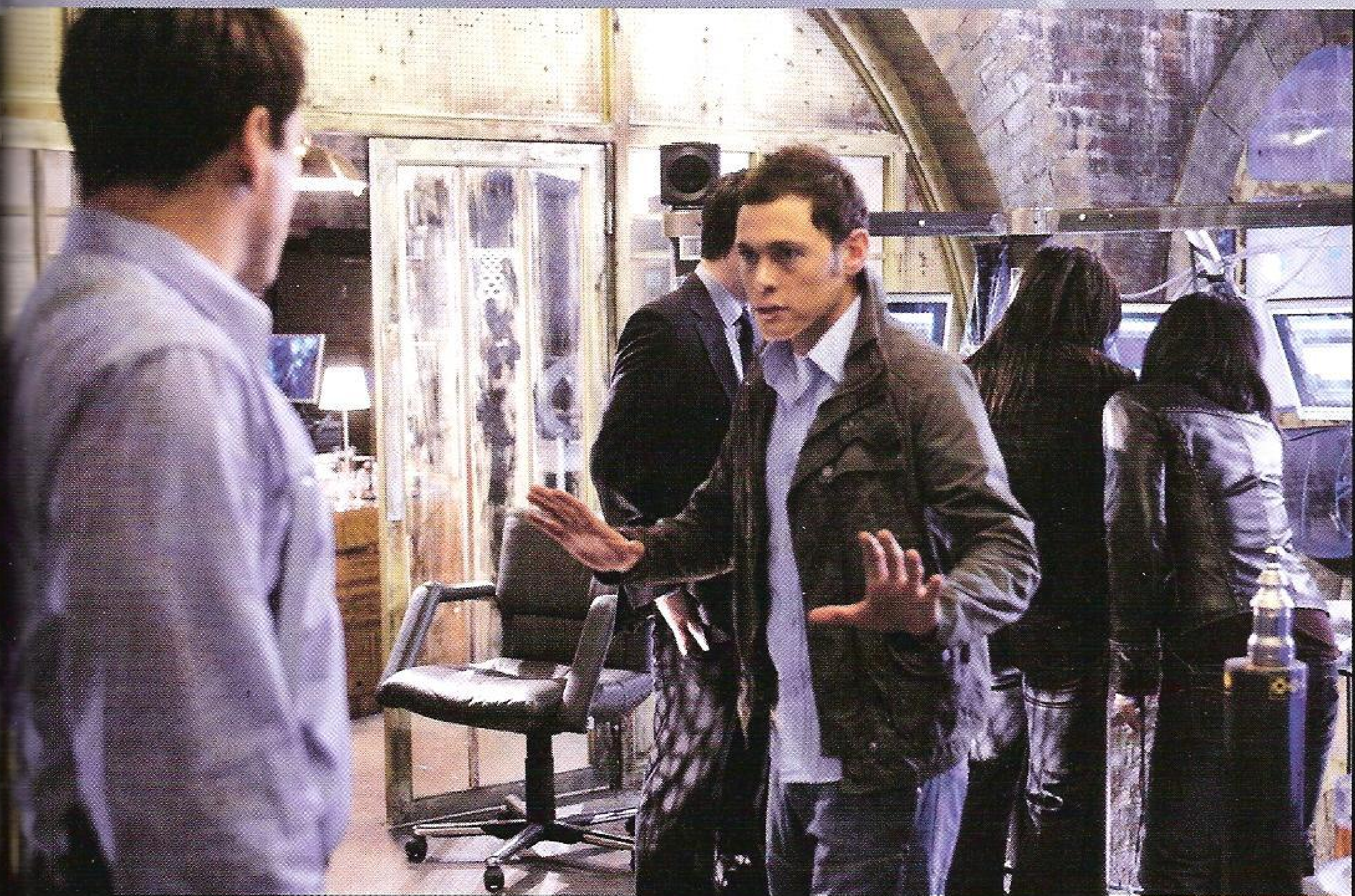
"Right," says John, "like an earthquake."

"Yes. It's a big deal. The Hub is falling apart. Lightning across the water. You guys," he says, meaning Eve, Burn, Naoko, and Gareth, "help up John, and negotiate the debris, and aim for the doors –"

"Will the doors open for us?" asks Burn.

Ashley nods, and a member of the crew hurries off to fetch the fishing wire that will help along the 'automatic' doors. "But I think," says Ashley, "in your urgency, you might try to force them. Help them along."

How does the crew prepare for a complex effects sequence like this? "Lots of Valium," smiles Richard, "lots



of prescription drugs… um, it's actually really nerve-racking. If something goes wrong, and you have to film it again, that's three hours out of your day – to set up the cameras again, and set up the effects – that you will not get back."

After a couple of dry rehearsals, in which the destruction of the Hub is basically Ashley shouting 'BANG!' 'FLASH!' or 'FALLING GIRDER!' where appropriate, the cast and crew are pumped full of Lemsip Max Strength (no, not really – Richard was joking), and everyone is ready for the take. "Blow your load! Blow your load!" chants John, who's probably immune to Lemsip anyway. Or any sedative.

Ashley is using three cameras so as not to miss any of the action. "And turn over A, B and C cameras…"

"There's a moment after a take like that," laughs Richard, "when the director says 'Cut!', and everyone goes, 'The cameras *were* running, weren't they?!' Then you watch the footage, and go, 'Thank God, it's fantastic.'"

"That's my favourite," says Eve, watching back the footage on the camera monitor, as a man in rubber boots paddles in the Torchwood pool, fishing out the debris. "B camera is my favourite. That looks amazing."

"Yeah," shouts John, "we rocked!"

"I won't be doing a temporal shift again," admits Burn. "It wasn't my fault – the writers made me do it!"

"You hope that the audience will respond positively to a good script," says Richard, "but we've genuinely no idea how that final episode will be received. I think it's an incredibly powerful ending. Ashley has done a really good job. It's a classic American-style season finale, where you don't know how we're going to pick it up when we come back."

"The ending is brilliant," Russell agrees. "Captain Jack disappears, and we put the noise of the TARDIS over it, and all the papers start to blow, and it's so exciting. You think, 'Oh my God, he's going off to *Doctor Who*!' It's brilliant."

"Jack reaches the hand," says Ashley, talking the cast through that final scene, "he sees the hand, the wind starts blowing, then stops, and we lose John, the wind starts again, then enter Eve…"

'Where am I looking?" she asks. "Where do I think he's gone?"

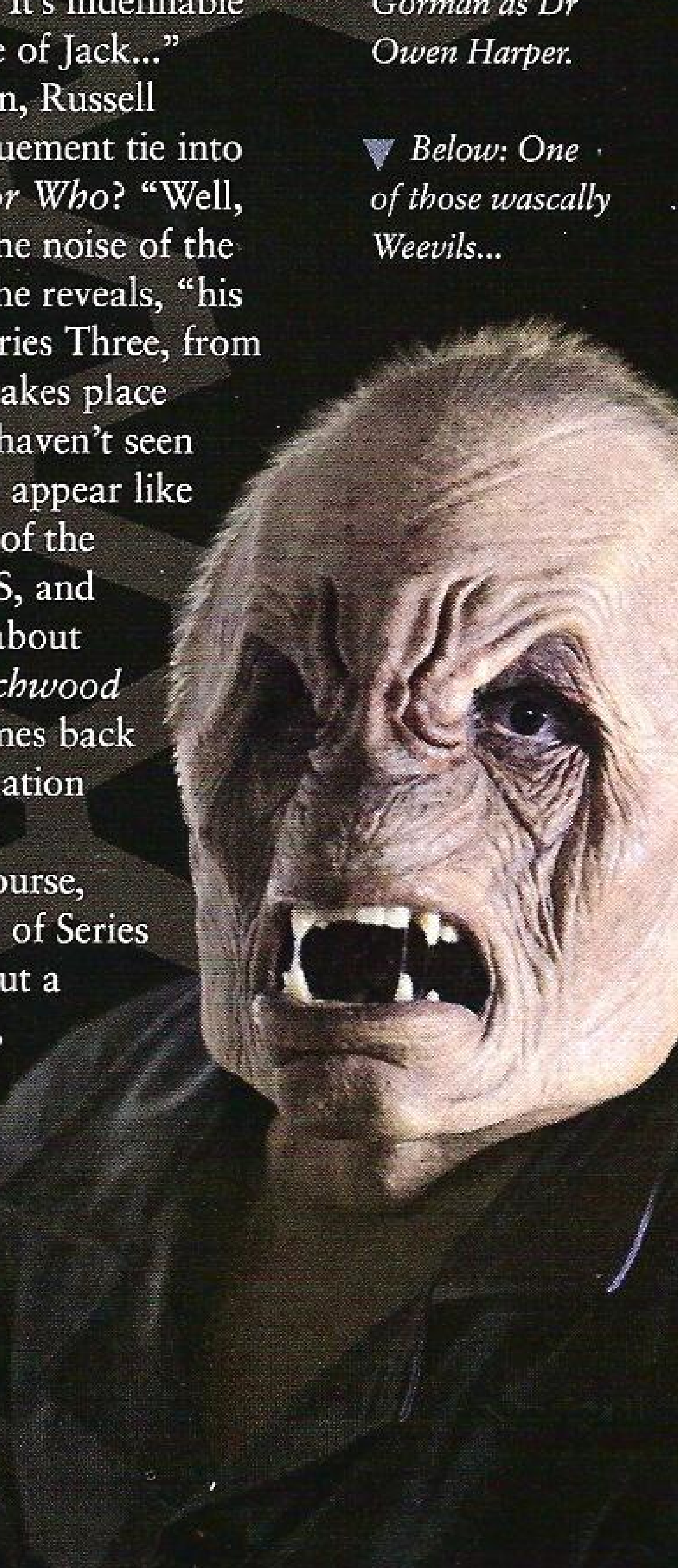
"You kind of know that something's happened," Ashley tells her. "Something, somehow, is different. It's indefinable almost. It's an absence of Jack…"

Spill the beans, then, Russell – how does this denouement tie into Series Three of *Doctor Who*? "Well, Jack disappeared to the noise of the TARDIS, and then," he reveals, "his first appearance in Series Three, from Jack's point of view, takes place seconds later. If you haven't seen *Torchwood*, Jack will appear like a returning hero, out of the blue, into the TARDIS, and all will be explained about who he is. When *Torchwood* comes back – *if* it comes back – we'll find an explanation for how he returns to Cardiff… unless, of course, they all die at the end of Series Three!" Russell lets out a wicked chuckle. "Yes, like that's going to happen! They could all die," he concludes, cheekily, "and it all could end there…"

▲ *Top: Tensions run high among the Torchwood team in* End of Days.

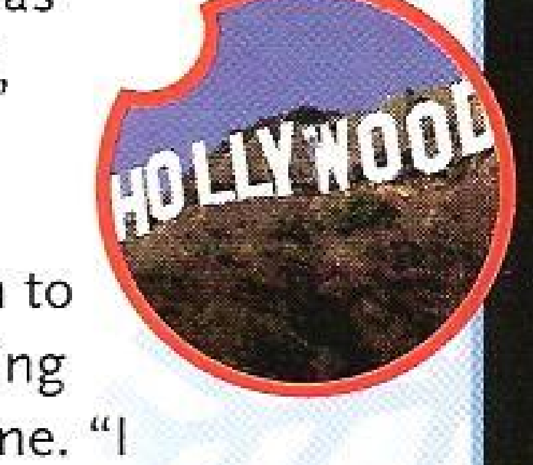
▲ *Above: Burn Gorman as Dr Owen Harper.*

▼ *Below: One of those wascally Weevils…*

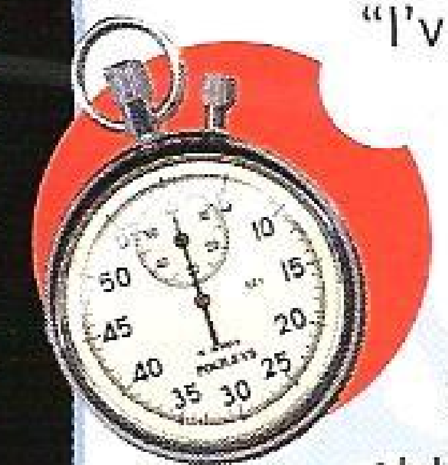


More Things We Learned This Christmas

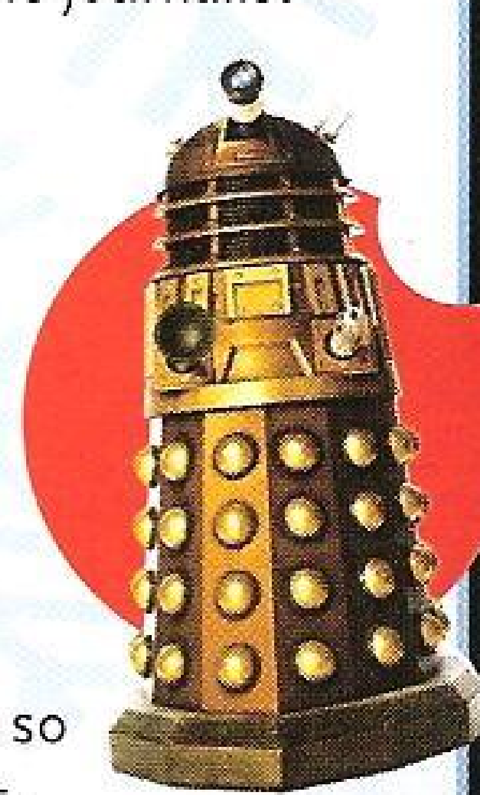
- In 2004, Richard Stokes was interviewed for the job of *Doctor Who* producer, which ultimately went to Phil Collinson. "It was a genuine surprise, then, to be asked to produce *Torchwood*," says Richard, "and a complete dream job."
- Burn Gorman was born in Hollywood, California.



- Murray Gold doesn't have much to say about composing the *Torchwood* theme. "I said, 'I think it should be like this,' and it sort of was," he explains. "I've never yet heard the theme on a single transmission. They always talk over it. Has anyone heard it? It's only eight seconds at the beginning."



- Media watchdog Ofcom has ruled that every newspaper or magazine article about the show must mention at least once that 'Torchwood' is an anagram of 'Doctor Who'. Or the journalist responsible will be eaten by a Pterodactyl.
- The *Torchwood* production team discussed doing a Dalek episode, but thought that it might entice children to watch, so decided best not.



- Russell isn't planning any *Doctor Who*/*Torchwood*/*Sarah Jane* crossover adventures. "Our schedule is too busy," he says. "It'd just make life too complicated. But we'll see. If I think of an idea, I'll do it. But probably not."

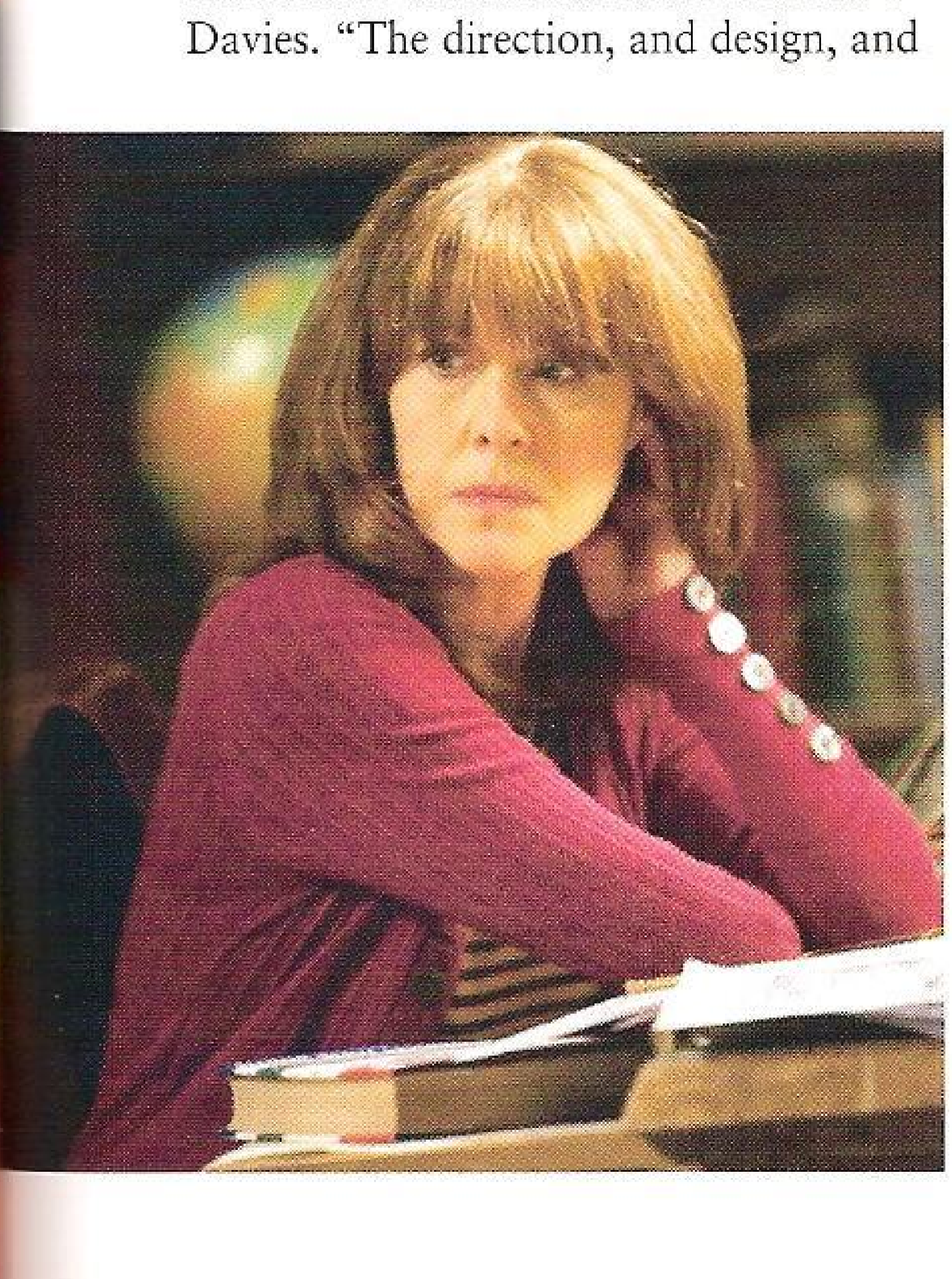
TORCHWOOD

- 'Torchwood' is an anagram of 'Doctor Who'. No, really, it is. Honest!

Doing it *for the* KIDS

Journalist Sarah Jane Smith has always had a special place in the Doctor's hearts, and now she's got her own show! **Benjamin Cook** investigates...

"What we're aiming for is to present a children's audience with the kind of exciting sc-fi show that we loved when we were their age," says Gareth Roberts, who co-wrote *The Sarah Jane Adventures* with showrunner Russell T Davies. "The direction, and design, and performances are fantastic. I'm very, very happy."



It isn't a pilot as such, because a series of 10 half-hour episodes, consisting of five two-part stories, has already been commissioned, and will start filming in the spring, but still a lot was riding on the New Year Spesh. It had to attract and, importantly, 'hook' an audience over the competitive Yuletide period. Did the writers feel the pressure? Apparently not. "I make my career out of writing first episodes," says Russell, "that then get commissioned. I know how to make them work. It's not scary; it's more exciting than anything else. It's about creating the tone. *The Sarah Jane Adventures* is slightly unusual in that it was commissioned before we'd written the script. If we'd written a load of rubbish, they'd have still had to make it!"

"I wrote the initial drafts," explains Gareth, "and then Russell took over as it got nearer production. It's funny, cos I remember watching and loving [Russell's 1991 BBC series] *Dark Season* years before I met him, and thinking, 'That bugger's got my career,' cos it was exactly what I wanted to do at the time – write a cracking kids' sci-fi show. And now, hopefully, we have together."

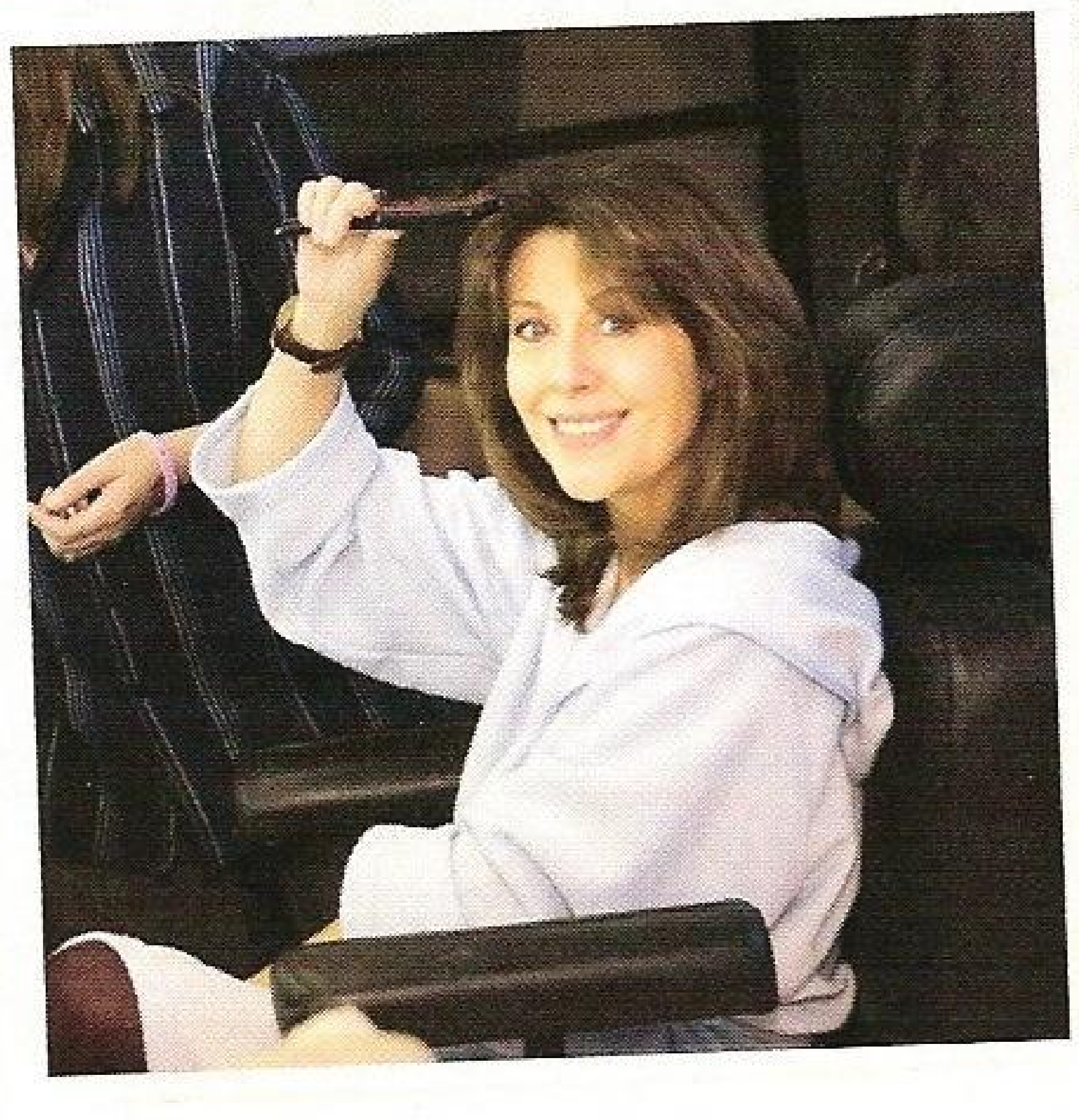
▲ *Director Colin Teague calls the shots.*

◄ *Sarah Jane's gone back to what she does best – investigating alien threats!*

BUBBLE SHOCK!

"It was like coming home," says Russell, "cos I used to write children's drama. I was good at it. I had quite a reputation for it. Of course, it's a bit faster now, so it was interesting handing in the script to CBBC to see what they made of it. But they loved it. They'd come to us because they wanted our sort of material. And it was my first chance to write for Sarah Jane, which I loved."

"Having a co-credit with Russell on your CV is, of course, very good news," admits Gareth. "The more I got to hear about Russell's plans for the Special, the cheerier I got. Russell had the format, the characters, and a rough storyline worked out, we chatted about it over a nice lunch that I didn't pay for, and it was very 'me', so I ran with it happily. I've had notes on TV scripts elsewhere that I didn't even understand – things like, 'Could you make this scene a bit less magenta?' – but Russell and Julie [Gardner, executive producer] know what they want, and they tell you quickly and clearly." ►



▲ *Top left: Lis Sladen gives her hair a final brush – it's tough saving the world!*

▲ *Maria (Yasmin Paige) looks on as Luke (Tommy Knight) reveals that he has an alien device up his sleeve.*

▼ *Below: Porsha Lawrence-Mavour as brattish Kelsey.*

◀ "We had very little time to set up the Special," admits Susie Liggat, the producer. "We went from first draft to shoot in five weeks! That was a bit of a challenge. Thankfully, the writing was in such a good place that we could really get going. Russell and Gareth provided a fabulous foundation, and it stands up as a one-off as well as being a brilliant introduction to Sarah's world. Yes, there is a pressure to make it fabulous, which I hope we have done, but no yardstick to compare it to, although of course we wanted to match the polish and success of *Doctor Who*."

"They've thrown a bit of money at it," confesses Colin Teague, the director, "so that we could get the most out of Russell and Gareth's script. Everyone wants this Special to succeed. I had the utmost backing – from Russell, Julie, Susie, and Phil – for all my decisions, cos I was keen to put my own stamp on it. I really think this Special is kick-ass."

Of course, Elisabeth Sladen (for it is she!) reprised her role as investigative journo Sarah Jane Smith, which she played in *Doctor Who* opposite the Third and Fourth Doctors – Jon Pertwee and Tom Baker – between 1973 and 1976, making a recent return in the 2006 episode *School Reunion*, opposite David Tennant. "Lis needed that little bit of reassurance," says Colin, "but she wanted it to succeed, and I wanted it to succeed, so I said to her, 'Trust me, all right? We're going to make this work.' After the first rehearsal, in which she was tremendous, I was like, 'Oh yeah! We're gong to be fine.' I thoroughly enjoyed working with her."

"Elisabeth is charming," agrees Susie. "She was both excited and a little nervous of plunging back into the world of Sarah Jane, but she knew that it was going to be good as soon as she read the script." How much input did the actress have into the script and other aspects of production? "We discussed various props, etcetera, but, other than that, she trusted the director, and the script."

"Lis has such a unique voice," adds Gareth, "and does all the little quirky bits and reaction shots brilliantly. I love her face when she realises, in the attic, that she's lumbered with these three teenagers. The character has endured, I think, because Lis makes her so likeable. She's got that reassuring screen presence that makes viewers identify with her, like Billie Piper has. Also, a snooping journalist is a great thing for a character – it opens story doors. If she were an air stewardess or a dairymaid, you'd be stuck."

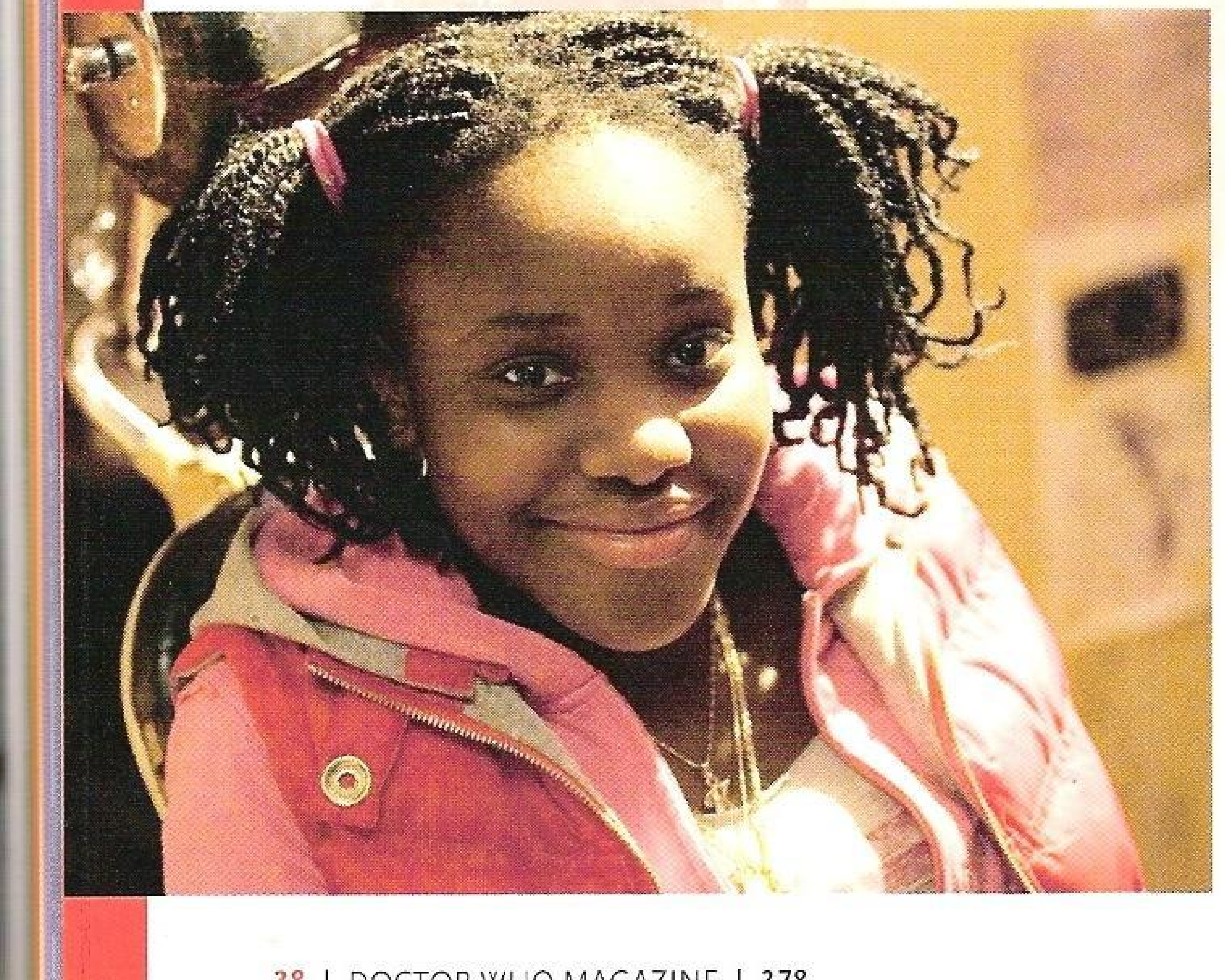
The writers wanted to give Sarah an air of self-imposed loneliness, and then bring her out of it over the course of the Special. "I love the fact that Lis doesn't play Sarah as all nice, like your favourite aunty," says Russell. "You know how spiky Sarah can be? It's how you would be if you'd spent your life in outer space, and now had to live as a neighbour to ordinary people. You would be the local mad woman, and she does play it like that at times – brittle, and hard. I'm proud of that. In the last scene, you're really, really happy for her. It's lovely."

"They've thrown a bit of money at this – to get the most out of the script..."

THE SARAH JANE ADVENTURES - SPECIAL
ROLL
49A
SLATE
597
TAKE
1
SUSIE LIGGAT
COLIN TEAGUE
JOHN SORAPURE
7/10/06

"She's got family and friends by the end," beams Gareth, "she's warming up, becoming less single-minded. In the olden days, viewers had different emotional priorities – the joy that they felt watching liberated Mrs Peel kicking men in the goolies, or Patrick Troughton letting off stink bombs, was emotion enough. It isn't nowadays. You have to go deeper."

The Special teams up Sarah Jane with her 13-year-old neighbour, Maria, played by Yasmin Paige, Tommy Knight as the newly-christened Luke, and Porsha Lawrence-Mavour as self-assured bratface Kelsey. "Casting kids is no different to casting adults," maintains Susie, "except they're a little harder to find. Anji Carroll, our casting director, was brilliant. I'm thrilled by their ▶



Elisabeth Sladen

Sarah Jane Smith

Hello, Lis. How are you today?
"I'm all over the place. I've so much on. It always bloody comes when it's Christmas."

Have you done your Christmas shopping yet?
"You must be kidding!"

What do you think people will make of *The Sarah Jane Adventures*?
"I'm sure that some people will have a go, but I hope not! It'll be 'Who the hell does she think she is, trying to be the Doctor?' – what with the sonic lipstick and stuff. They'll either like it, or they won't. I heard from Susie Liggat that [BBC Head of Fiction] Jane Tranter absolutely loves it, which is good."

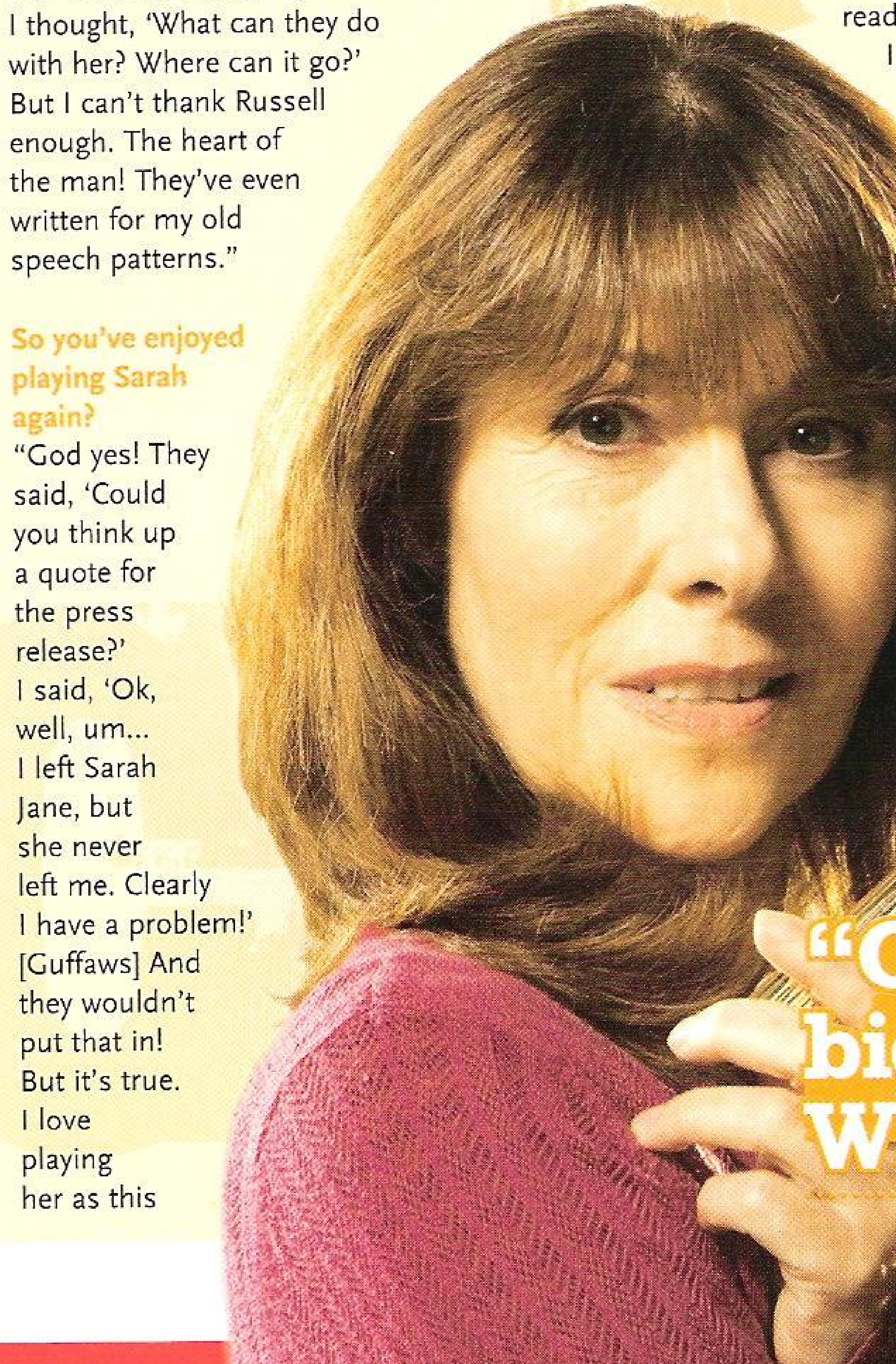
Do you remember how the series was pitched to you?
"Russell and Julie took me out for a meal. I thought I was going to be asked to be in *Torchwood*! I thought, 'Sarah Jane? After the watershed? Surely not!' When they said that it was her own series, my face froze. I thought, 'What can they do with her? Where can it go?' But I can't thank Russell enough. The heart of the man! They've even written for my old speech patterns."

So you've enjoyed playing Sarah again?
"God yes! They said, 'Could you think up a quote for the press release?' I said, 'Ok, well, um... I left Sarah Jane, but she never left me. Clearly I have a problem!' [Guffaws] And they wouldn't put that in! But it's true. I love playing her as this loner that has to cope with something so out of her comfort zone. I did a crap read-through, though. I thought I'd be sacked. I thought, 'Sarah has to be this older, responsible woman,' but it didn't feel right. The legs, and the hands, and the face are older, but she has to still be the same person inside. Once I got over that, everyone was happy. But I think I worried Colin Teague. I adore Colin. I want one for Christmas."

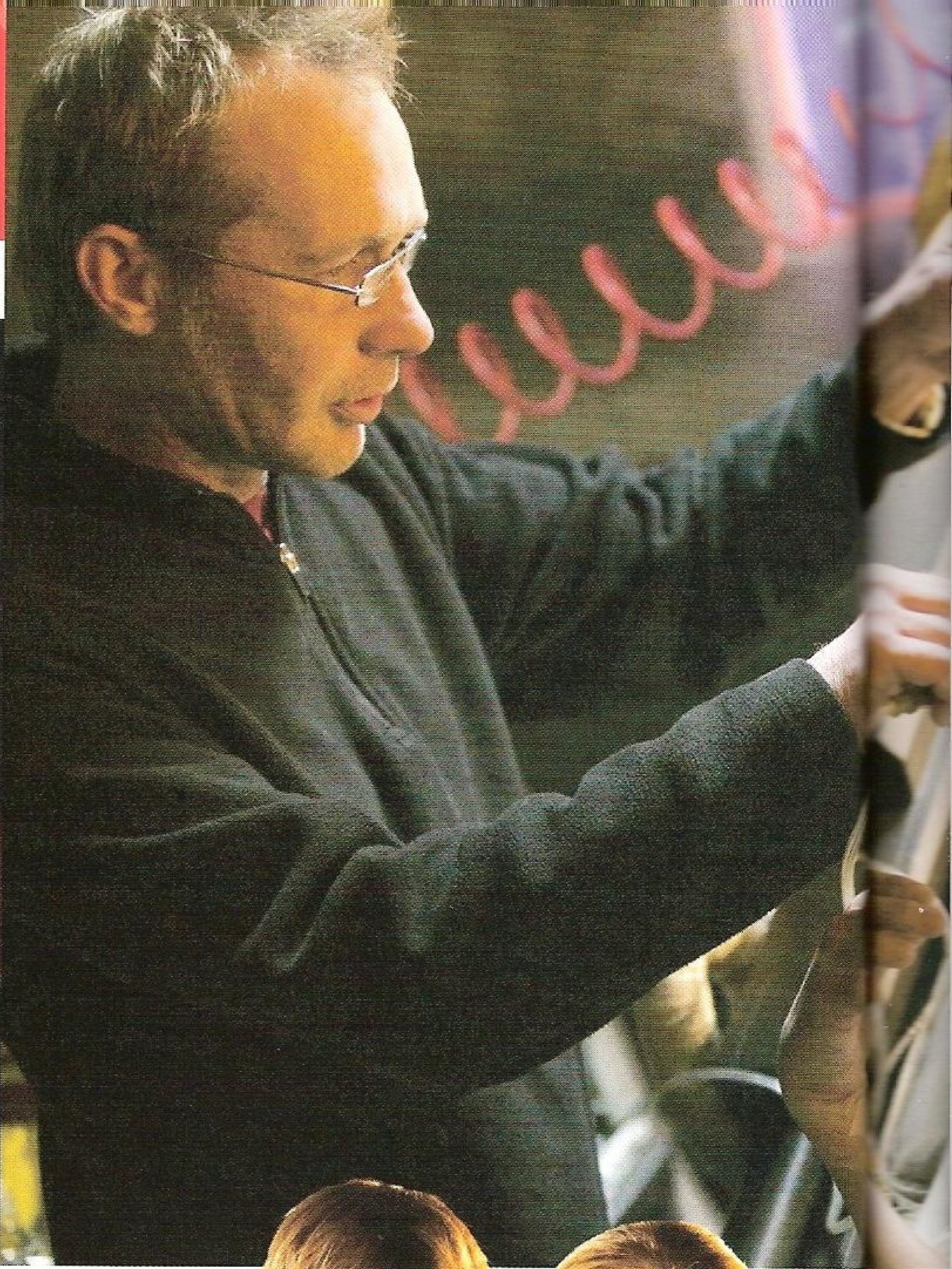
Did you manage to keep up with the kids on set?
"Quite rightly, the kids have lots of breaks, and that's my close-up time – by which stage I look bloody knackered! It was a big learning curve for me as to how I could save energy. Tom [who plays Luke] just stands there and he steals the scene! It's such beautiful casting. He's a little bugger – he keeps flicking the back of my seat before a take. And Yasmin is so sweet, and cuddly, and lovely with me. I absolutely adore them. But they're going to grow up. I don't know what's going to come back to me in April!"

They didn't knacker you out completely, then?
"Oh no, I have to keep my end up. It was a hell of lick those last few days. It was like a zoo, honestly. They were still building the set when we started. I said, 'Can I put my hand there?' They said, 'No, wet paint!' It's the most gorgeous set, the attic. We'd be doing a take, and I'd be going, 'Ooh, aah,' spotting new things. It's so full."

What are you looking forward to most about the series?
"Well, I want to know where Sarah is going with these kids, and how she copes with a new dynamic of life. It's such a turnaround for her. It's going to be a very bright, bold new series – strong colours, everything is heightened reality. And so it should be, cos it's not *The Bill*. It's amazing, actually, that we've kicked off with such a strong statement, and made such a commitment. I was told that one of our explosions was bigger than any explosion on *Torchwood* or *Doctor Who*. [Guffaws] The biggest bang in history was on *Sarah Jane*! I'm proud of that."



"Our explosion was bigger than any on Doctor Who...I was so proud!"



▲ *Sarah may have a new life, but she's not forgotten her old friends from UNIT...*

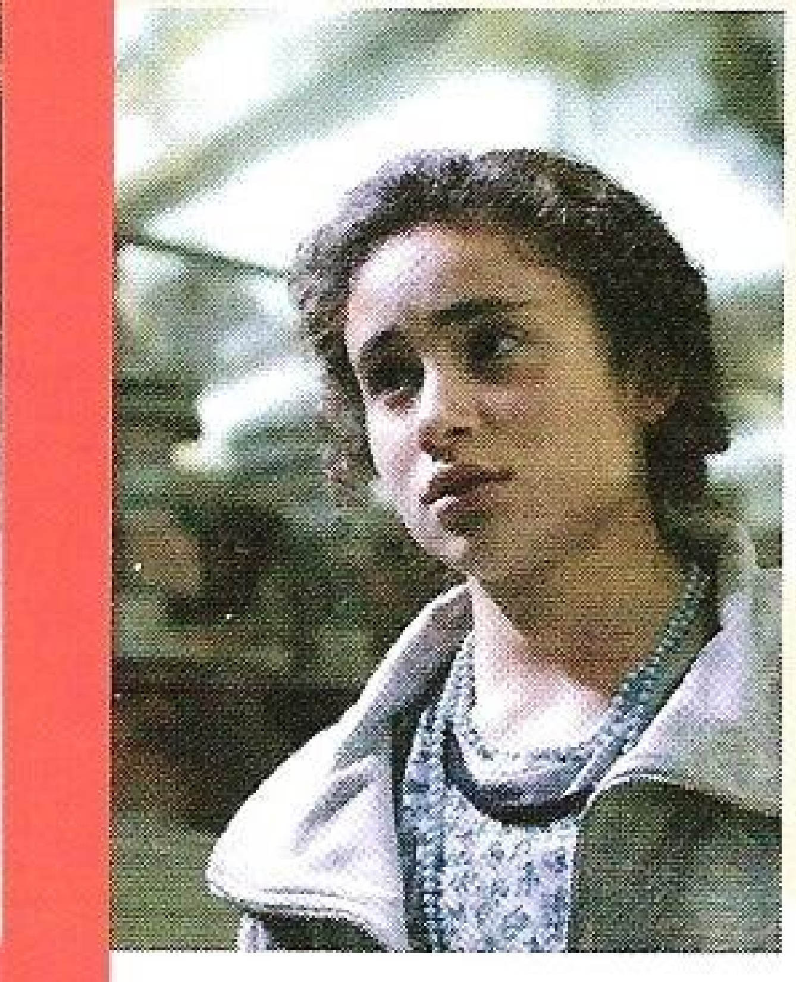
▼ *Below: A whole heap of trouble is in store for Maria.*

▶ *Boo! Hiss! Samantha Bond as Mrs Wormwood and Jamie Davies as her lackey, Davey.*

◀ performances. They all worked very hard, and enjoyed themselves. At 13, 14, they're remarkably grown up."

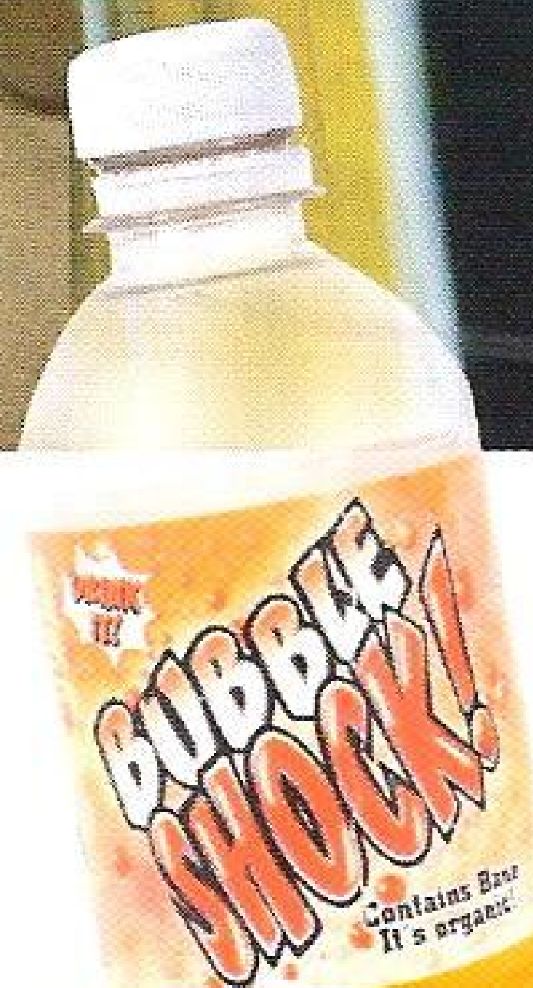
"But," laughs Colin, "you can't swear on set! It's terrible! Seriously, the only constraint is that there are certain periods of the day when the children start to flag. It's a ten-hour day – nine hours shooting, an hour for lunch – but the children are only allowed on set for four-and-a-half hours, it's the law, so you've a series of stopwatches, one for each kid, and you have to keep track. But we had four weeks to film the Special, which was a smart decision all round, with four-, five-day weeks, and we got through about 35, 36 slates [takes] a day, which is very respectable given the amount of effects, and green screen, and so on. We did well."

"A female villain felt right to kick off with – and Samantha Bond is superb!"



How does writing for children differ to writing for an adult audience? "Actually, Julie asked me that the other day," recalls Russell, "and I said, 'I'm not sure that I can answer that,' because it's on instinct. Fandom is obsessed with rules – all those rules of the past that I've read a million articles about, like you must always split up the Doctor and his companion, or you must use the sonic screwdriver in this way... well, we don't have rules like that. You might say that you do in interviews sometimes, just as something to say, but that's rubbish. Writing with Gareth helped me hone those instincts into deliberate decisions, like putting in more gags, having a *Tomorrow People*-style computer in Sarah's attic, and having her drive a bus through a wall!"

"Russell wanted the Special to be full-blooded," says Colin. "That was his word at the top, and we've certainly got that. Trust me, it's going to scare the hell out of a lot of people, and surprise a lot of people. You don't make kids shows just for kids; you make drama that's accessible to a family audience – for *any* audience. It ticks all the



boxes. It's one of the best things that I've ever done."

"Obviously," maintains Gareth, "there weren't going to be moments of real, quivering horror. That *Torchwood* episode about the cannibals gave me the abdabs, so nothing like that! You have to be responsible, but that came automatically to me. I love Robert Holmes, but his quote about 'let's scare the little sods' is, I think, just winding people up. He never went too far. He knew the racket. I wasn't checking under the bed for Wirrn. Being safely scared is a wonderful feeling."

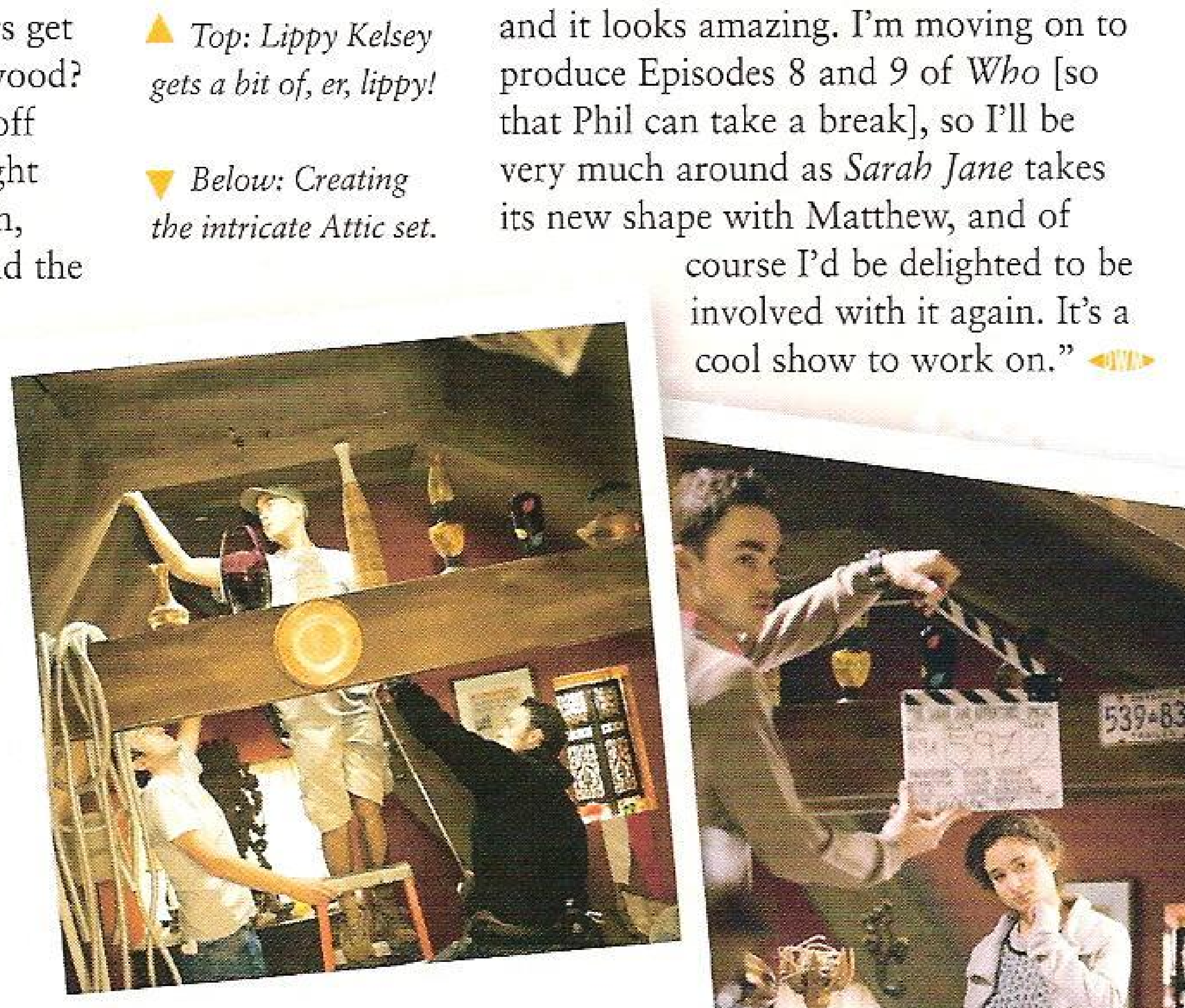
From where, then, did the writers get inspiration for wicked Mrs Wormwood? "A female villain felt right to kick off with," says Gareth. "It gives the right sort of energy to Sarah Jane's return, and Samantha Bond is superb." And the origin of the Bane monster? "There's nothing like a good tentacle! Russell had a factory in mind, and I played with a few ideas. It had to be something that the audience could relate to, and I started to think about new products that everyone goes crazy for, me included. I make a point of not buying organic food – I think it's Luddism and snobbery – so that went in. I think some people tend to see magic words like 'organic', 'natural', 'green', and 'fair trade', and not think any further. Originally, Bane was a more high-end, middle-class product, but it didn't fit with the story."

▲ *Main picture: Tommy Knight gets a breather between takes.*

▲ *Top: Lippy Kelsey gets a bit of, er, lippy!*

▼ *Below: Creating the intricate Attic set.*

The series itself will keep most of the same cast and crew, although Matthew Bouch (pronounced 'Boosh', as in Mighty), who's Head of Development at BBC Wales Drama, will replace Susie Liggat as the producer. "Matthew is a great choice to take on the series," says Susie. "We're are all very much the same family. Phil and I, too, have a very close relationship – on *Who* as well as on *Sarah Jane* – so we've worked together closely on setting up the Special, and his advice has been invaluable. I'm truly delighted with the finished product. I think the performances are fabulous, and it looks amazing. I'm moving on to produce Episodes 8 and 9 of *Who* [so that Phil can take a break], so I'll be very much around as *Sarah Jane* takes its new shape with Matthew, and of course I'd be delighted to be involved with it again. It's a cool show to work on."



Even More Things We Learned This Christmas

- Elisabeth Sladen hates texting... unlike her 21-year-old daughter, Sadie. 'I hear you're stalking my mummy again,' Sadie texted **DWM**. 'Tsk tsk!'
- The writers of the Special are a bit relieved that they didn't have to write a bigger role for Sarah's robot dog. "The trouble with K9 in a contemporary setting," says Gareth Roberts, "is that you have to keep him mostly under wraps, or you'd have endless scenes of explaining who and what he is."
- Murray Gold's theme for *The Sarah Jane Adventures* contains hooks from the cello and viola line in his *Doctor Who* theme arrangement.
- In an early draft, Sarah fought off Mrs Wormwood's secretary with a gas capsule that made the secretary's nose turn green. "But I didn't laugh," says Russell T Davies. "I thought, 'Actually, that's too silly.'"

- Susie Liggat's dad was a close friend of Jon Pertwee's.
- Elisabeth hasn't driven since passing her driving test. "So I had to have a few lessons before filming," she says, "and now I bomb along. Wheeee!"
- Colin Teague is down to direct Episodes 12 and 13 of *Doctor Who* Series Three, which will make him the first director to oversee episodes of *Doctor Who*, *Torchwood*, and *The Sarah Jane Adventures*.
- Judging by her attic pinups, Sarah managed to take a camera with her to the future Earth of *The Sontaran Experiment* to take a snap of Harry Sullivan. We like to think she's got one of Robot K1 somewhere, too...

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SOMETHING THE MATTER, COLONEL?
RETIRED OR NO, IT'S BRIGADIER TO YOU.
WE KNOW. COLONEL.
VERY DROLL. BUT PERHAPS YOUR FASCINATING DISCUSSION COULD WAIT UNTIL THE PARADE'S GONE BY...?
YEAH, ALRIGHT. KEEP YER BRASS HAT ON.
S'POSE HE'S GOT HIS OWN BOOK DEAL SORTED...
DESK JOCKEY LIKE HIM? WHAT'D IT BE?
'BLACK PAPERCLIPS DOWN'? 'BRAVO TWO PENCILS'?
EYYYES - RRRIGHT!
NOW THEN, GENTLEMEN. NO-ONE'S LOOKING...
TRY NOT TO SQUEAL TOO LOUDLY WHILE I KNOCK SOME DECENCY INTO YOU...
AAOWW!
YOW!

WHAT THE BLAZES...?
WOOOOOOSHHH!
A WHIRLWIND? IN CAMBERLEY?
RIDICULOUS!
MIND OUT!
STAND FIRM, BLAST YOU!
EEEEE!
I SAID... STAND FIRM...
W-WHAT HAPPENED?
WHERE'D THE OLD GUY GO?
SMELLS OF COALDUST AND ANISEED. HE'S TRAVELLED IN TIME.
HE'S EIGHT YEARS OLD, AT HIS GRANDPAPA'S HOUSE.
MERRY CHRISTMAS, BOY.
NOW THEN...
WHAT DO YOU WANT TO BE WHEN YOU GROW UP?
SIR, I WANT TO BE...
TO BE...
<PRESENT... ARMS!>

The Warkeeper's Crown

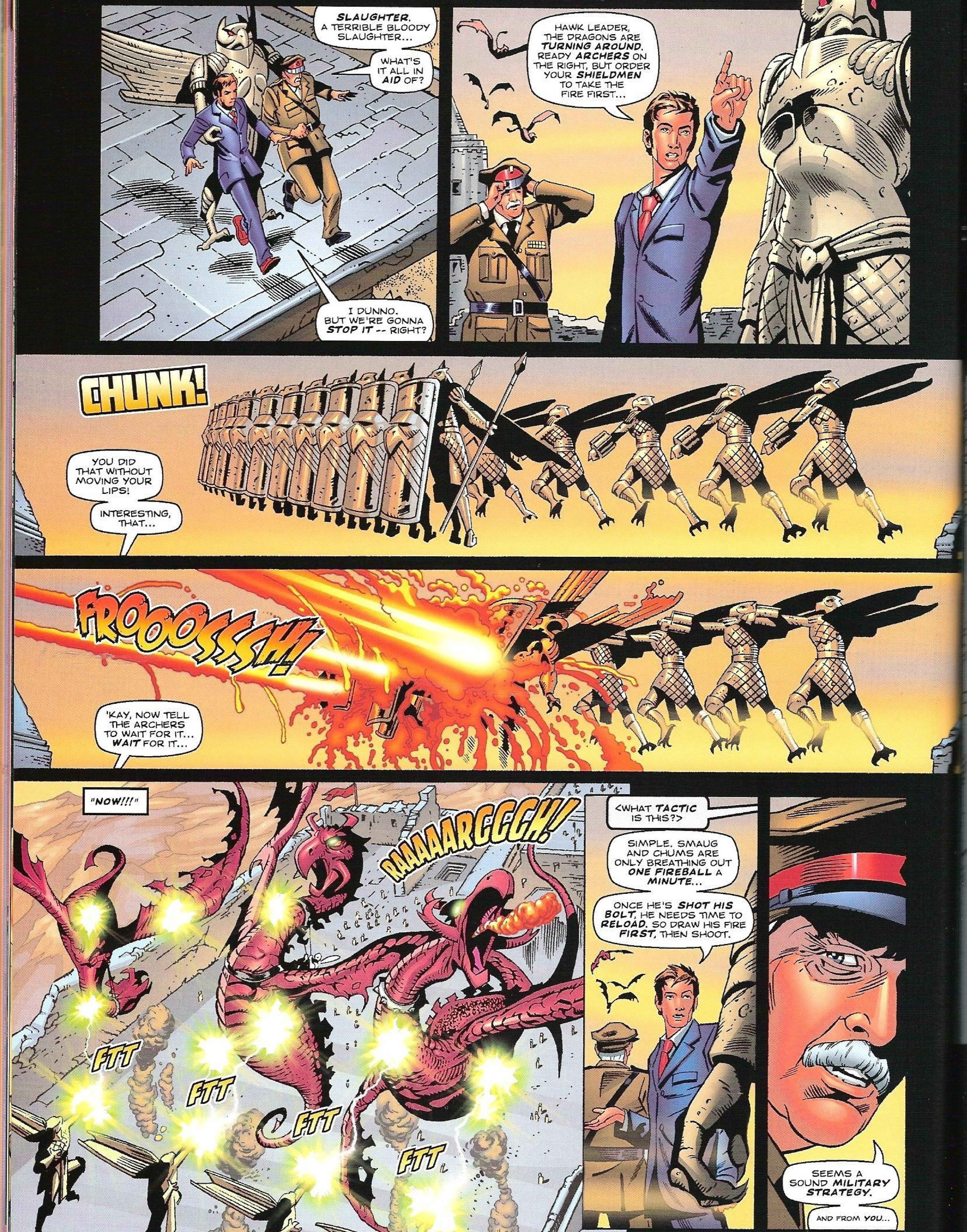
Part One

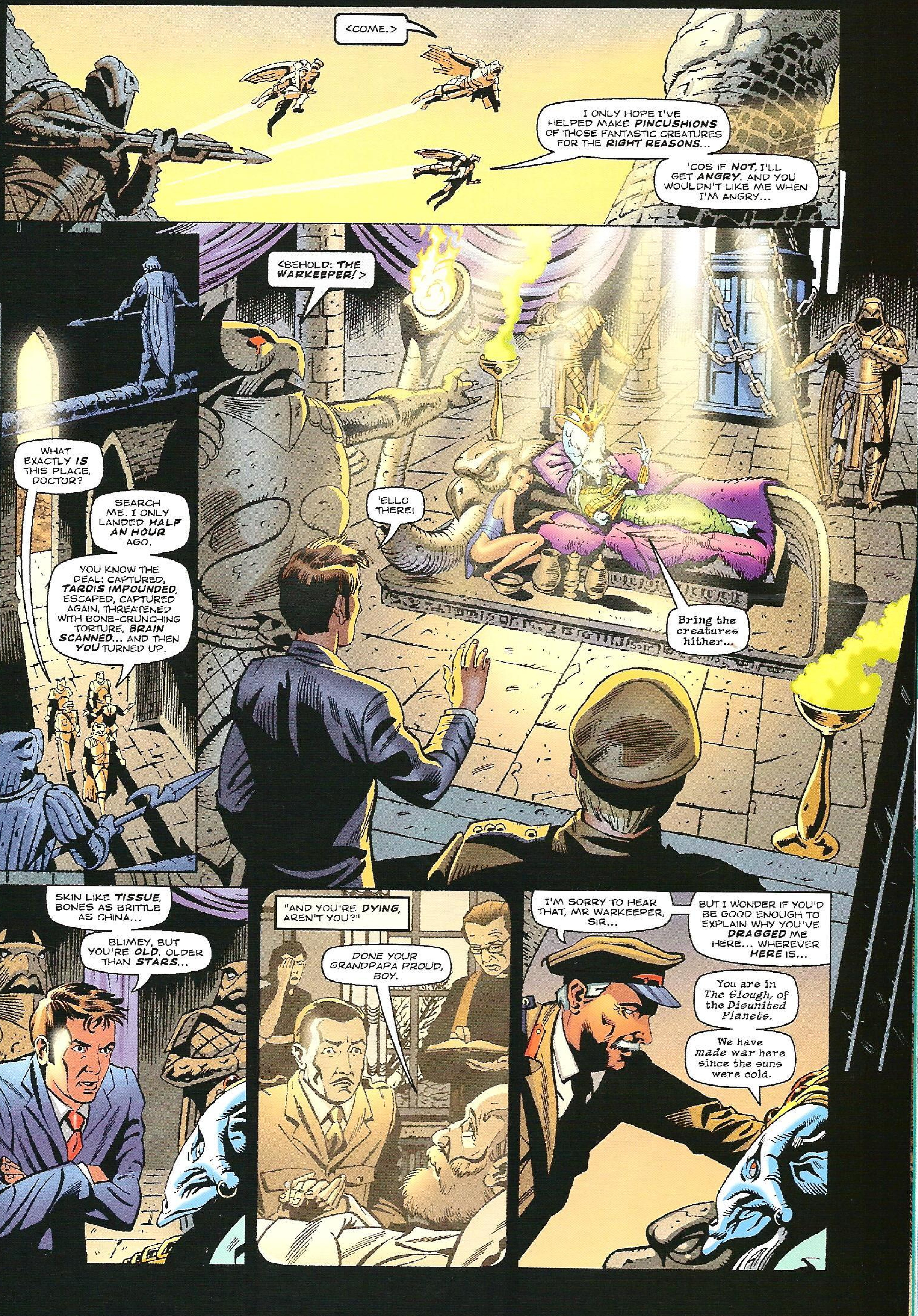
<HAIL HIM! HAIL HIM!
<HAIL TO THE WARKEEPER-ELECT! >
WHAT THE DEVIL...?
PINCH ME.
<IS THIS YOUR TRADITION?
<AS YOU INSIST.>
MIND!
GOTTA WATCH THE OLD VERNACULAR ROUND HERE. I SAID "STONE THE CROWS!" WHEN I FIRST LANDED...
YOU WOULDN'T BELIEVE THE MESS...

Story	Pencils	Inks	Colours	Lettering	Editors
Alan Barnes	Martin Geraghty	David A Roach	James Offredi	Roger Langridge	Hickman & Gray

BRIGADIER!
I DON'T EVEN HAVE TO ASK, DO I...
HELLO, DOCTOR!
COME 'ERE, BIG FELLA! IT'S BEEN TOO LONG...
STEADY!
HAWK LEADER, MEET BRIGADIER ALISTAIR GORDON LETHBRIDGE-STEWART, FORMER HEAD OF UNIT...
BACK IN THE DAY, WE WERE DEFENDERS OF THE EARTH! ALIEN FIGHTERS EXTRAORDINARY!
HEH. ME IN MILITARY SERGE, YOU IN CRUSHED VELVETEEN...
I SUPPOSE THAT'S YOUR LATEST FASHION?
WHY, DO YOU LIKE IT?
NAH, JUST A TEMPORARY AFFECTATION. I'M YOUR FOOL.
<AS WARKEEPER-ELECT, YOU ARE ENTITLED TO A FOOL -- TO STIMULATE MIRTH AND REST YOUR INTELLECT.
<WE HAVE HOT COALS, IF YOU DESIRE TO SEE HIM DANCE.>
THERE'S AN IMAGE TO CONJURE WITH. BUT ABOUT THIS WARKEEPER BUSINESS...
NEVER MIND THAT NOW...
...YOU'VE GOT DRAGONS AT FIVE O'CLOCK!
RRROOOSSSH!
<AIEEE!>

FSSSSSS
EUCCH. WHAT **IS** THAT STUFF...?
NAPALM. OR SOMETHING LIKE IT. BUT SHALL WE SKIP THE CHEMISTRY?
HAWK LEADER, WE NEED A **BETTER** VIEW.
<AS YOU COMMAND.>
WHOA!!!
OH, NO-NO-NO. I'M NOT HAVING **THIS**...
TROLLS AND **ORCS** AND **OGRES** AT THE GATES... TREBUCHETS CHUCKING **PHOENIX EGGS**... **CENTAURS** AND **GOBLINS** MASSING ON THE FLANKS...
IT'S LIKE **TOLKEIN** AFTER A LONG NIGHT AT THE **CHEESE-BOARD!**


SLAUGHTER. A TERRIBLE BLOODY SLAUGHTER...
WHAT'S IT ALL IN AID OF?
I DUNNO. BUT WE'RE GONNA STOP IT -- RIGHT?
HAWK LEADER, THE DRAGONS ARE TURNING AROUND. READY ARCHERS ON THE RIGHT, BUT ORDER YOUR SHIELDMEN TO TAKE THE FIRE FIRST...
CHUNK!
YOU DID THAT WITHOUT MOVING YOUR LIPS!
INTERESTING, THAT...
FROOOSSSH!
'KAY, NOW TELL THE ARCHERS TO WAIT FOR IT... WAIT FOR IT...
"NOW!!!"
RAAAAARCCCH!
FTT
FTT
FTT
FTT
<WHAT TACTIC IS THIS?>
SIMPLE. SMAUG AND CHUMS ARE ONLY BREATHING OUT ONE FIREBALL A MINUTE...
ONCE HE'S SHOT HIS BOLT, HE NEEDS TIME TO RELOAD. SO DRAW HIS FIRE FIRST, THEN SHOOT.
SEEMS A SOUND MILITARY STRATEGY.
AND FROM YOU...


<COME.>
I ONLY HOPE I'VE HELPED MAKE PINCUSHIONS OF THOSE FANTASTIC CREATURES FOR THE RIGHT REASONS...
'COS IF NOT, I'LL GET ANGRY. AND YOU WOULDN'T LIKE ME WHEN I'M ANGRY...
WHAT EXACTLY IS THIS PLACE, DOCTOR?
SEARCH ME. I ONLY LANDED HALF AN HOUR AGO.
YOU KNOW THE DEAL: CAPTURED, TARDIS IMPOUNDED, ESCAPED, CAPTURED AGAIN, THREATENED WITH BONE-CRUNCHING TORTURE, BRAIN SCANNED... AND THEN YOU TURNED UP.
<BEHOLD: THE WARKEEPER!>
'ELLO THERE!
Bring the creatures hither...
SKIN LIKE TISSUE, BONES AS BRITTLE AS CHINA...
BLIMEY, BUT YOU'RE OLD. OLDER THAN STARS...
"AND YOU'RE DYING, AREN'T YOU?"
DONE YOUR GRANDPAPA PROUD, BOY.
I'M SORRY TO HEAR THAT, MR WARKEEPER, SIR...
BUT I WONDER IF YOU'D BE GOOD ENOUGH TO EXPLAIN WHY YOU'VE DRAGGED ME HERE... WHEREVER HERE IS...
You are in The Slough, of the Disunited Planets.
We have made war here since the suns were cold.

THE DISUNITED PLANETS?! OH, BUT THEY'RE LEGENDARY...
STORY GOES, THEY NEVER STOPPED SCRAPPING, MADE A RADIOACTIVE HELL OF AN ENTIRE GALAXY. ANY SANE SPACE TRAVELLER AVOIDS THIS AREA LIKE THE PLAGUE...
And so they have. For aeons. Until you.
Yes, I am dying. I am decayed. And as my decrepitude has increased, my influence over the creatures of The Slough has faded. Soon, they shall overrun this Keep.
My Hawke are loyal, but blocks of stone. Only a tactical genius may wear my Warkeeper's Crown. We reached into your mind, Doctor, when you arrived...
You have known many battles. Many warriors. But this Brigadier is the greatest leader you have ever encountered. He shall take my place.
YOU KNOW WHAT? I'M FEELING ANGRY.
"GREATEST LEADER EVER"? DOCTOR, I'M TOUCHED...
BUT THE THING IS, MR WARKEEPER, I'VE RETIRED. NO MORE SOLDIERING FOR ME...
AND DON'T THINK OF TRYING TO FORCE ME. STANDING ORDERS, IN UNIT -- WHEN CAPTURED BY THE ENEMY...
DEATH BEFORE DISHONOUR!
BRIGADIER?!
THE REVOLVER'S ONLY FOR SHOW. YOU THINK THEY'D HAND OUT A FIREARMS LICENCE TO A DAFT OLD LIABILITY LIKE ME?
Then do it.
It matters not. I have cast my mind through the heart of the Doctor's TARDIS twice...
Hawk Leader, bring forth his deputy. Bring forth Captain Yates!
MIKE YATES?! YOU'VE BROUGHT MIKE YATES HERE, TOO?
QUITE A REUNION THIS IS TURNING OUT TO BE!
ER, BRIGADIER...?

THE NAME'S **MICHAEL YATES**, PROSPECTIVE M.E.P. FOR **UPPER WARDLESWICK**...
I REPRESENTS **WARDLESWICK IMMIGRATION CONCERN. MAN** OF THE **PEOPLE**, ME. SEZ WHAT I **LIKE**, AND I LIKES WHAT I **SEZ**!
YE GODS.
RIGHT **NAME**, RIGHT **AGE**, RIGHT **AREA**...
BUT **WRONG YATES**. BET HE'S NOT A **CAPTAIN**, EITHER.
I GOT A **BOAT**, IN FOLKESTONE HARBOUR. 'THE KENTISH SPIRIT'...
SEEN **BETTER DAYS**, MIND. PAINTWORK'S KNACKERED...
WHERE AM I? **BULGARIA? POLAND?**
I'VE **SAID THINGS** ABOUT POLES. MADE MESELF UNPOPULAR WITH THE **METROPOLITAN ELITE**. BUT I SEZ WHAT I LIKE, AND I LIKE WHAT I --
YEAH, WE HEARD...
KRASSSH!
WHAT WAS **THAT**?!
Defences *failing*. My powers... are *weakening*... My time... is near...
DESPATCH YOUR **HAWKS**, MAN!
NO GOOD. THEY'RE **FROZEN**. IT'S LIKE THEY'RE **DEPENDENT** ON HIM!
THEY **ARE**...
I'M HIS **SLAVE**. WE ARE **ALL** HIS SLAVES! I BEG YOU, WARRIOR BRIGADIER -- **KILL HIM!** KILL HIM NOW, BEFORE HE **RECOVERS**!
I'M **SORRY**, MISS. I DON'T DO **EXECUTIONS**...
SHKRASSH!
WELL, SOMEONE HAD BETTER DO **SOMETHING**, FAST...
THE TROLLS HAVE BROKEN IN!
M-MOTHER!
TO BE CONTINUED!

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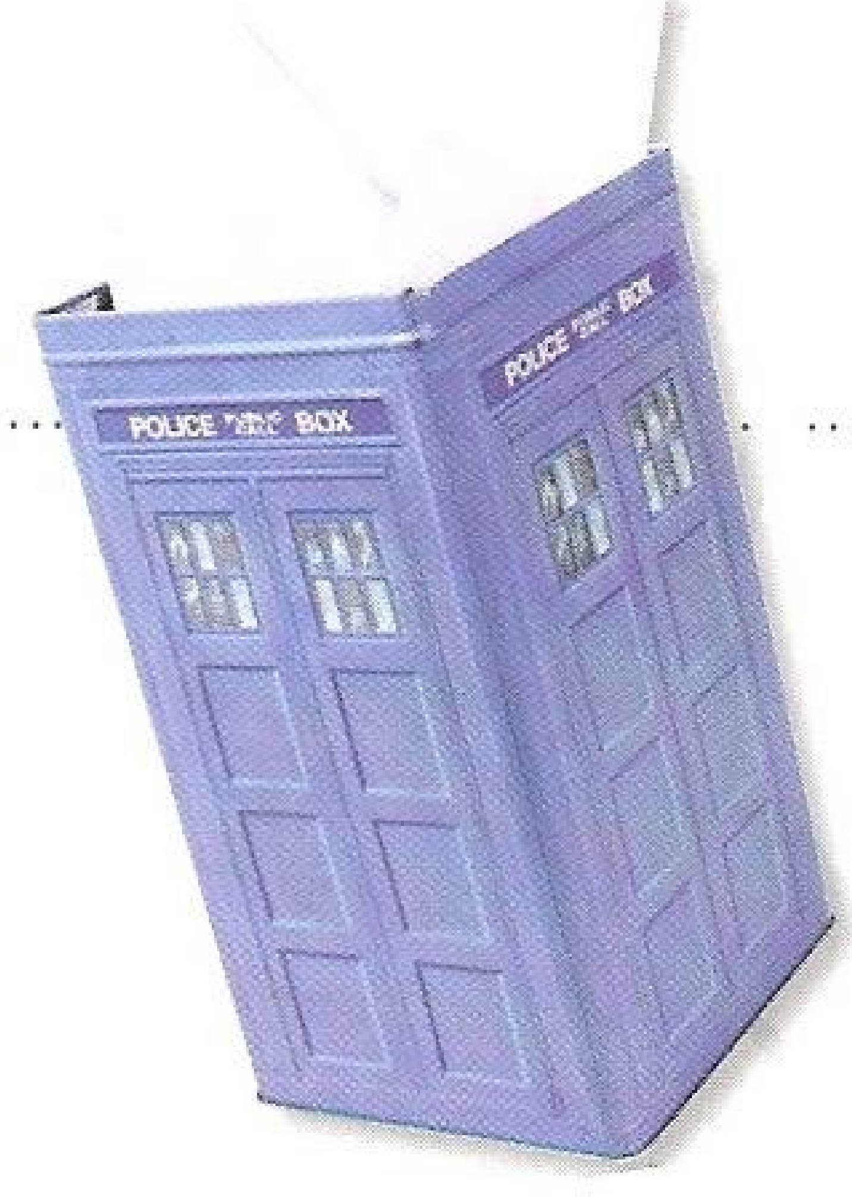


OUT OF THE TARDIS

John Barrowman

DWM's TARDIS Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer 20 selected at random...

Words & pictures **BENJAMIN COOK**

Were you ever bullied at school?
I was bullied for a couple of reasons. All I'll say is, someone looked at something in the bathroom, and saw that mine was different to theirs, and made fun of it for the rest of my school days. I was bullied because I was different. I hung out with girls when guys didn't hang out with girls. I remember one instance on the bus to swimming lessons, when this kid sat on top of me, and wouldn't let me get up, for the whole journey, which seemed like an eternity. I wasn't a very big kid, and he pinned me down under the chair. I remember giving into him, and not fighting back, solely because I just wanted it to stop.

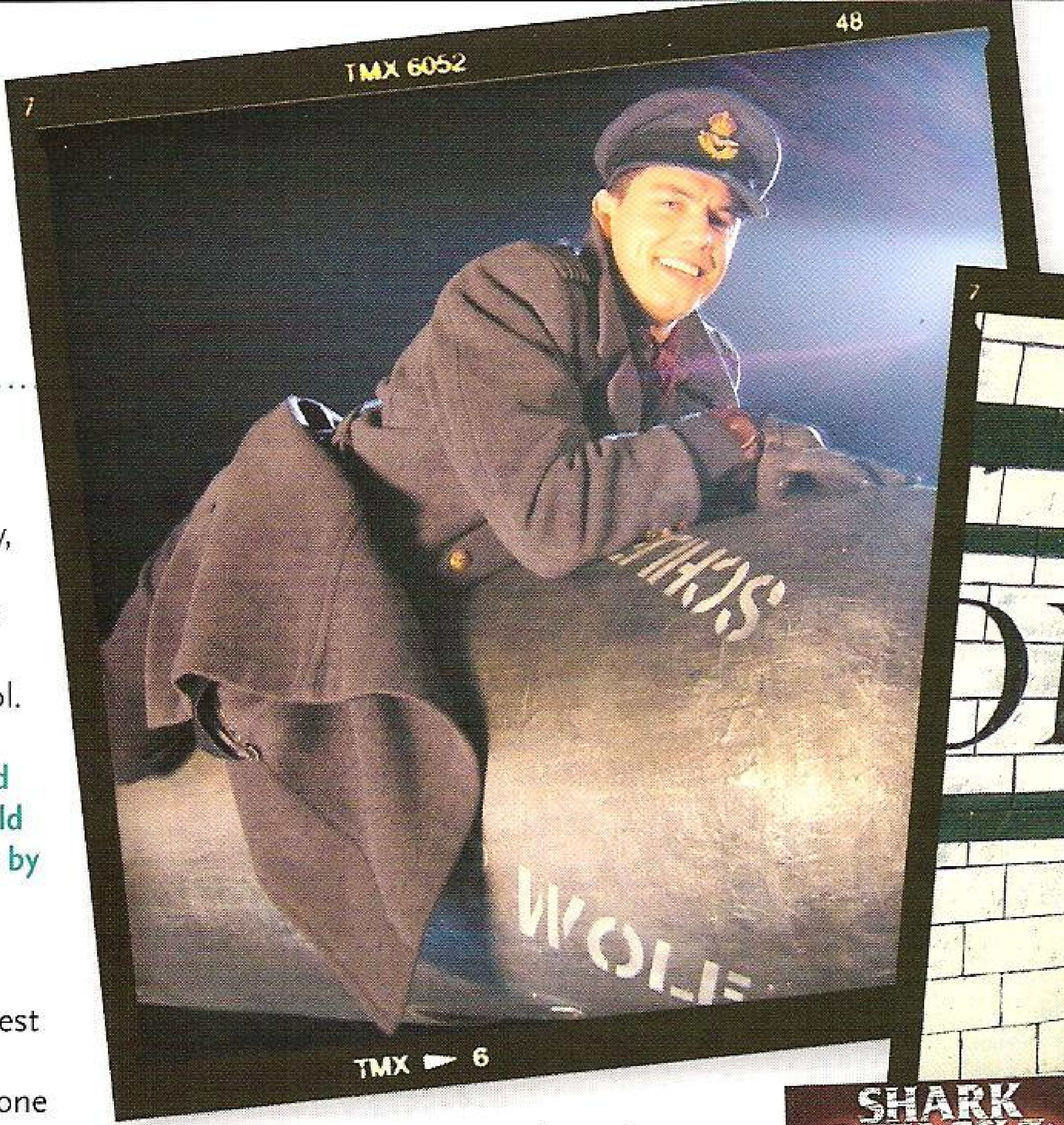
When was the last time you went too far?
I'm always going too far. A lot of people think stuff; I just say it. People joke with me and say, 'John, you take it slightly over the edge sometimes, to the next level.' The last time that I went too far was probably 20 minutes ago on set, with Eve Myles [who plays Gwen], sticking my hand somewhere that it wasn't supposed to go!

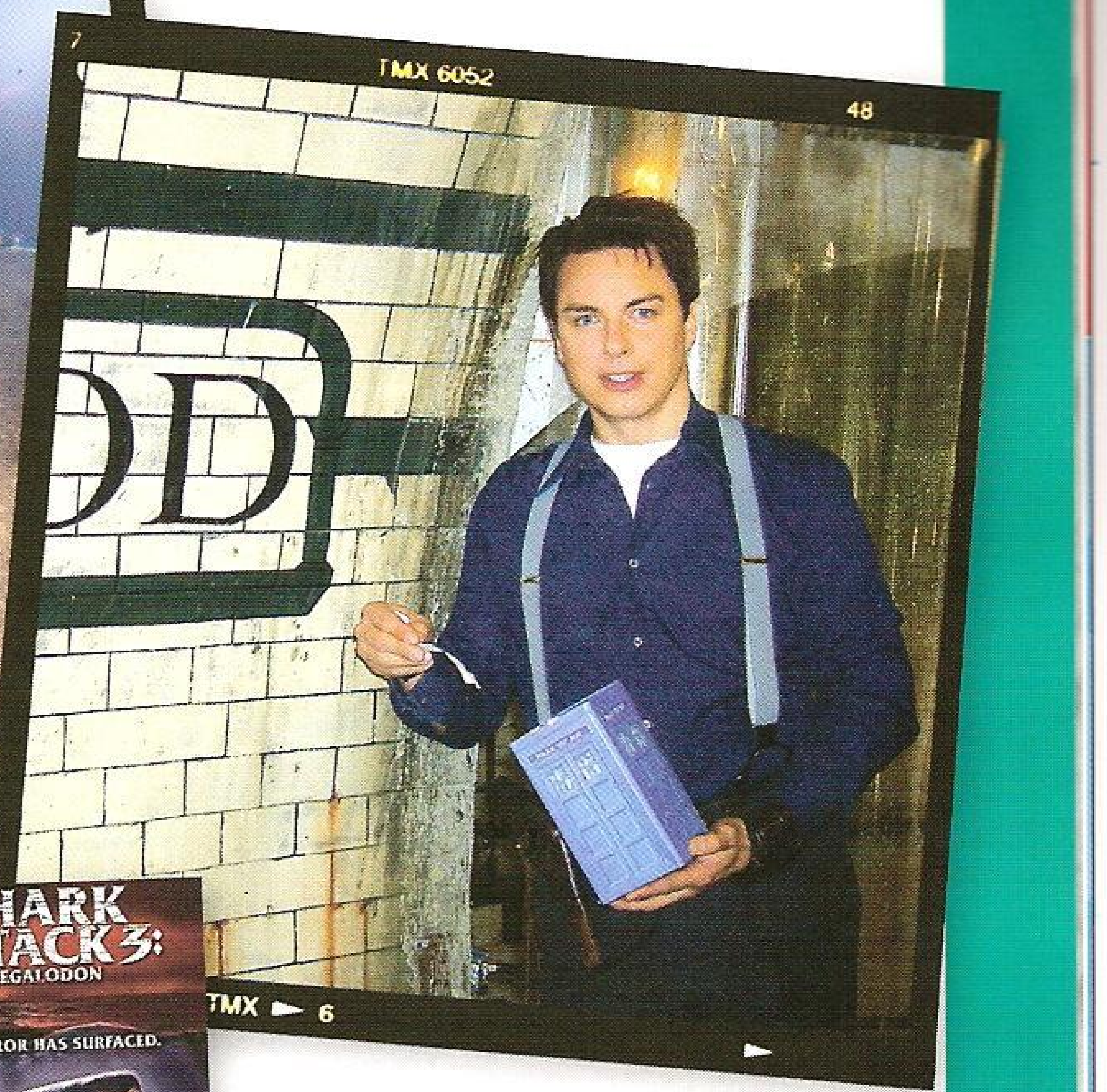
Have you ever woken up not knowing where you are?
[Raucous chuckle] Yes! That's all I'm going to answer to that one. It was not recognisable, and I had to find my way home.

Have you ever seen a ghost?
Yes, I have. I've seen a few. I don't call them ghosts; I call them spirits, because they're not frightening to me. One was of my grandmother, many years ago. Growing up, we had a poltergeist in our house in Scotland. It used to throw things around. My dad would get in trouble, because he was a practical joker, and all the friends and family used to think it was him, but it wasn't. And we've a ghost in our house in London now. It's a woman – she walks up and down the stairs, checking the doors. I feel that she's protecting us. Also, I get a lot

of premonitions. People are going to think I'm nuts now, but I firmly believe that one day, like in science-fiction, we will have certain powers that aren't developed at the moment, like telepathy. That'd be kind of cool.

Do you have any fairly standard artiste's requirements that could be blown out of all proportions by the press?
I'm not like that. All I ask for is to be treated well. My biggest demand is that people are honest with me, and tell me the truth. I absolutely hate it when someone who's working with me, in any capacity, beats around the bush, and doesn't tell me something important. That makes me angry. But no, I don't want the brown M&Ms picked out, I don't want someone else to wipe my butt... I'll do it myself. [*Is it just a myth that some actors have ridiculous demands?*] No, it's not a myth. I remember, years ago, I was on *The Untouchables*, when I was a supporting artist – or what Ricky Gervais calls an 'extra'. It was told to all of us that when Sean Connery comes out of his trailer, we're not allowed to look at him! No eye contact! I thought to myself, 'Actually, f*** you. What's that all about?' I lost respect for him, because there's no need to be like that.

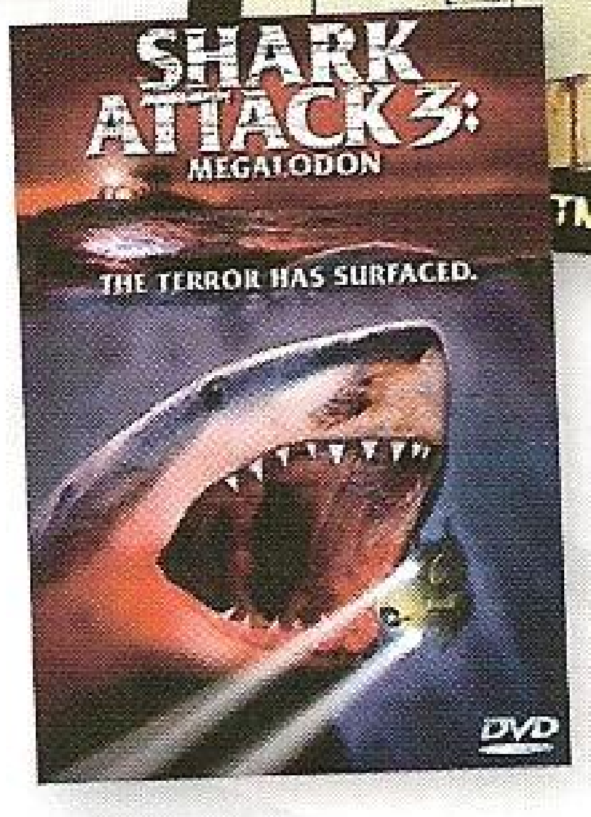




Do you throw like a girl?
No, I don't. I don't punch like a girl either. And I don't run like a girl. I'm very much a man, and I can kick ass like a guy.

Would you eat human flesh if your life depended on it?
If it was my last, *last* option, I say now, probably. But I don't really know. Yeah, survival, we're animals, although we like to consider ourselves above it. We still eat other animals, so I guess I would.

What's the worst play, film, or TV show that you've ever been involved in?
That's a horrible question! I've enjoyed all of them. No, that's not true. If I had to choose the worst... well, the worst stage show was a production of *Aspects of Love*, in Ireland. I did it as a favour to someone, and it was the worst mistake I ever made. Audiences loved it, but the production itself was not good. Some of the other players were not good. When you know it's not going the way that it should, you do the best that you can, you get on with it, and you don't look back, knowing inside all the while that it's like someone hitting you in the face with a shovel every night that you're on stage. I've enjoyed every TV show that I've done. Film? I know what you want me to say, but actually I had fun doing *Megalodon*. It's the cheesiest of movies, and it's pretty bad, but I had a ball doing it. It's like a B-movie, cult classic. [*Do you ever crack open a bottle of wine, and stick on the DVD?*] Hell no! Why waste good wine?



"David Tennant is very sexy. And so is Chris Eccleston. If I were Jack I'd go to bed with both of them!"

Who is the most fanciable person that you've ever worked with?
At the moment, it's Ashley [Way], our director. He's a real hotty. I like him. He has a nice bum. Every morning at 7am, when I come to work, he shows it to me – not bare, but through his jeans. Who else? People are going to want me to say Rob Lowe, but I don't fancy Rob Lowe. I don't think he's attractive. I find talent attractive, rather than someone quintessentially beautiful. But you want names, don't you? Son of a bitch, you want names! I actually think David Tennant is very sexy – he has confidence, and he exudes that when you talk to him. And Chris Eccleston is sexy, too – I liked his kind of angsty darkness. If I were Jack, I'd go to bed with both of them.

What's the most money you've ever spent on a single luxury?
I just bought a Porsche Boxster S, black, and it was delivered last night. And I have a Mercedes coming in December.

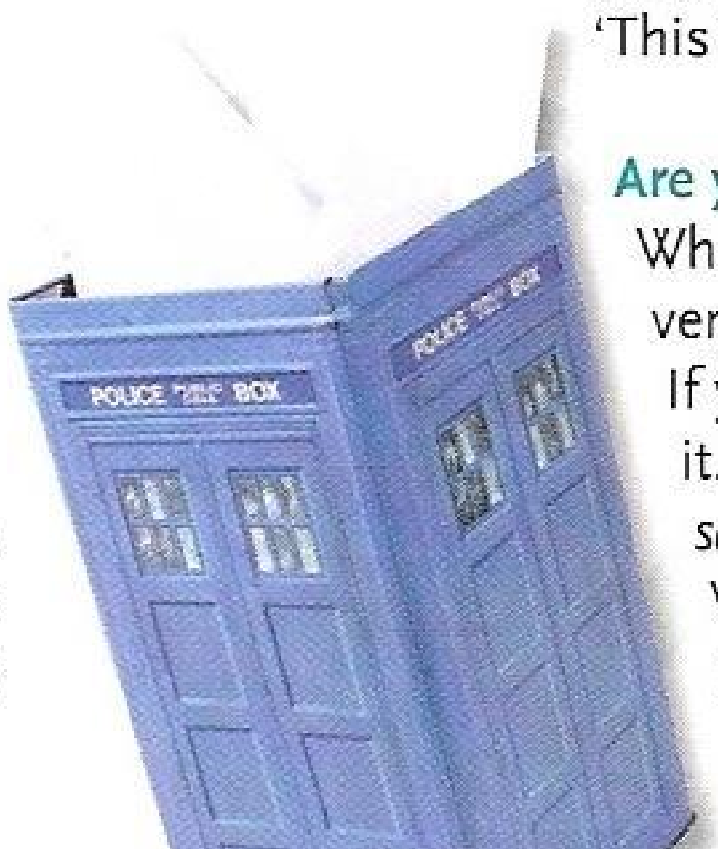
What is the best party you've ever been to?
A friend's 40th birthday party. They rented out that ladies' spa in Covent Garden [The Sanctuary], and there was a Roman theme. It was all done up like a Roman bath, and we went dressed as gladiators. One woman showed up with four guys on chains, and in short skirts, and it was a fantastic night. [John's boyfriend] Scott and I rented out Roman outfits, and we had a ball. It ended up a very good evening. [Filthy chuckle]

When have you been most scared?
Not many things frighten me, but I'm not a good flyer. I was on a flight from New York to Rome, and I was flying first class, and we got caught in the tail end of a hurricane that was going up the East Coast of America. I was playing Nintendo to keep myself occupied, trying to keep my focus, because the plane, literally, was being buffeted, and I could hear the wind hitting the side of the aircraft. We weren't allowed to get out of our seats for the entire flight. The flight attendants, when they walked down the aisles, were hooking themselves to the seats, and being thrown about as they were walking, and I actually thought that was it – I was going to die. My father, who designed airplanes, always said that wind cannot bring a plane down, only help the plane to fly. But you can't tell that to someone when the bloody thing's being chucked about everywhere. It's a nightmare. When I landed, I was so stressed out, and so wanting to burst

into tears, that I thought about getting back on a plane – that's how stressed I was – to go home again.

What would you like written on your gravestone?
He had a fantastic time!

Which part of your body would you most like to change?
My penis is really too big. [Guffaws] No, you can't put that. I'm joking, by the way. I'd like to change this... [Grabs his midsection] I have what I call little love handles that are developing, and Burn [Gorman, who plays Owen] – he'll kill me for saying this – is suffering from that too, because we've not been to the gym since starting this show. There's no time. We're feeling completely disgusted with ourselves. I have never, ever, *ever* had love handles, and it drives me crazy. *Torchwood* has given me lots of love – and handles.

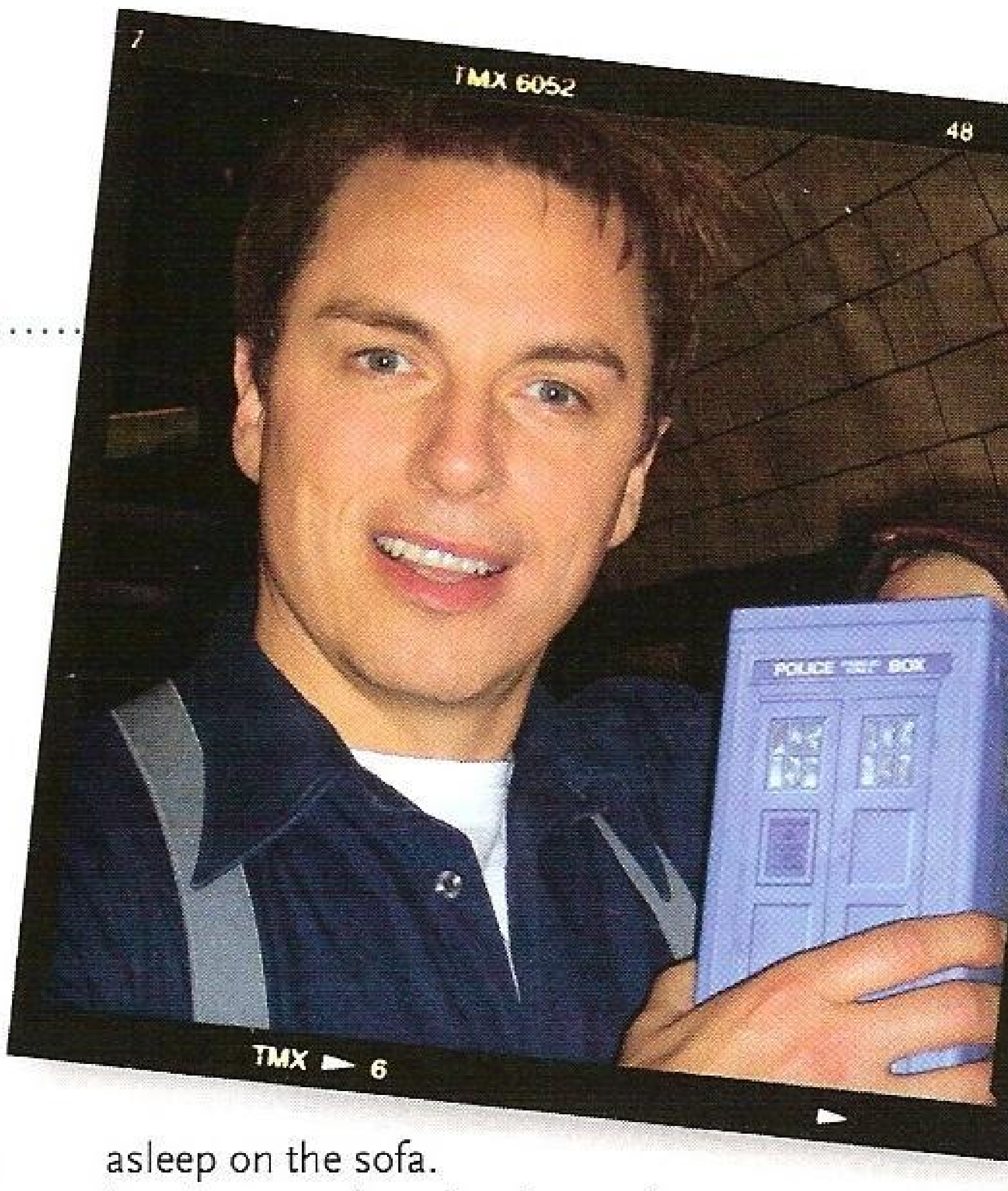


Who should play you in the movie of your life?
Well, everybody says that I look like him, so Tom Cruise. He's a bit nutty, but so am I. But he's nutty in a different way. I'm kind of fun nuts, whereas he's scary nuts.

What's the single most embarrassing item in your wardrobe?
My sequined Elvis costume from *Dancing on Ice*. I still put it on occasionally. I snowboarded down Whistler Mountain, in Canada, with it on. I wore it on an airplane, and got served in business class. I went to my local shop in it one morning, and got the paper, just to see what people would do. I went to Starbucks, and got coffee in it, and everyone in Starbucks was like, 'This is not happening!'

Are you a good kisser?
Who wants to know? I'm told that I'm a very kisser. But I don't like to kiss a lot. If you think about it too much, it spoils it. Don't think about it, just do it. [*Billie said that your kiss in* The Parting of the Ways *was quite wet*] Was it? Did I give her tongues? Well, you don't want a dry, non-kiss. Some people don't like to use tongues. Billie must have enjoyed it, so we went for it. I've had to kiss people on *Torchwood*, and some don't like to kiss with tongues, but you still have to make it look interesting.

What was your last dream about?
Actually, I had one this afternoon, cos I fell asleep on the sofa. I can't remember what it was about, but I know that it was rude, because I woke up, and something else was up, too. [Guffaws]



Which of the seven deadly sins do you indulge in most often: anger, sloth, gluttony, covertness, envy, pride, or lust?
Probably gluttony, because we have Dirty Fridays here. We have a Dirty Friday breakfast here on *Torchwood*, which consists of, usually, sausage, egg, beans, black pudding, hash brown, all scrunched into a sandwich. You can pick it up. You set the baked beans into the bread. It's a dirty breakfast. It's gorgeous!

"Tom Cruise should play me in a movie of my life. We're both nutty – but I'm fun nuts, he's scary nuts!"

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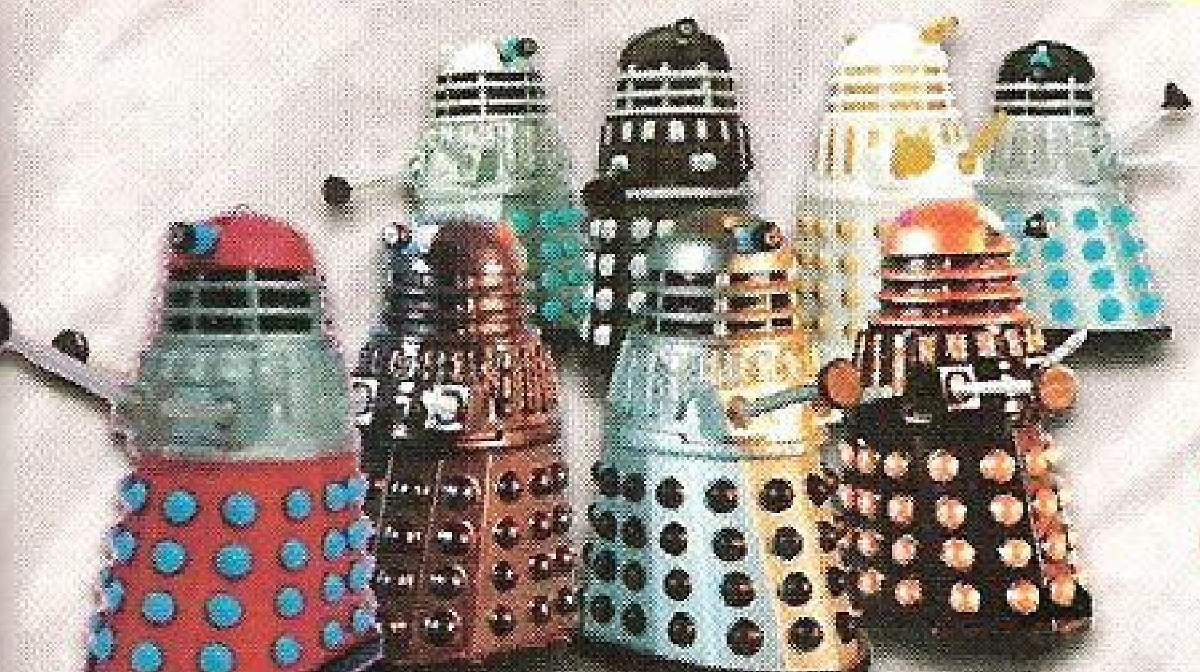

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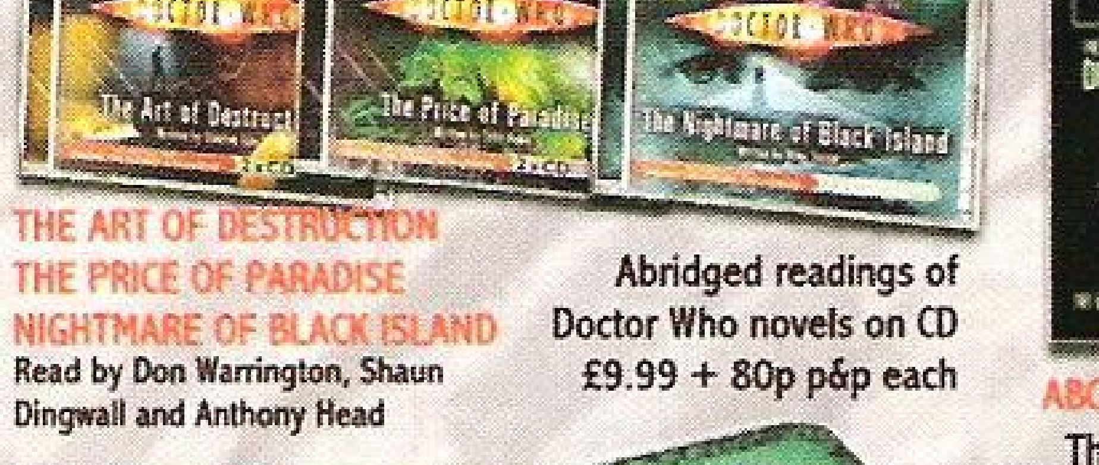

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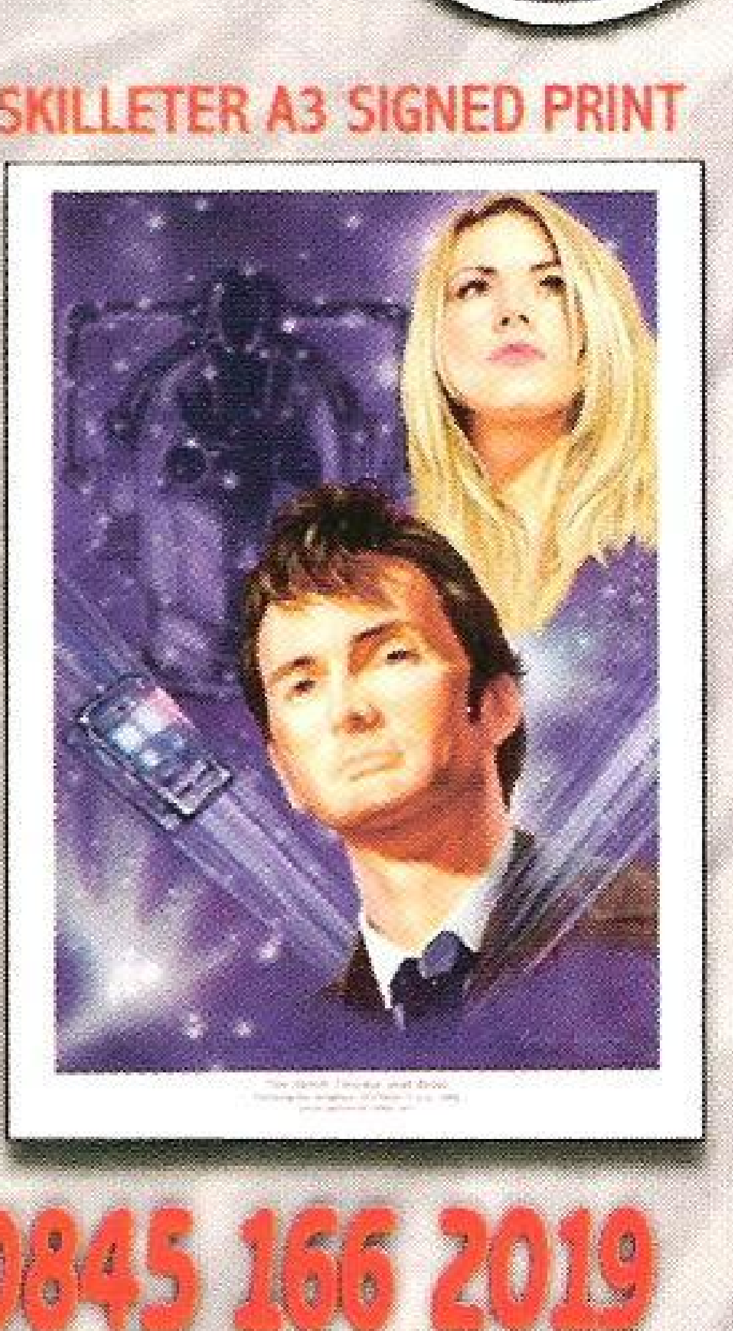

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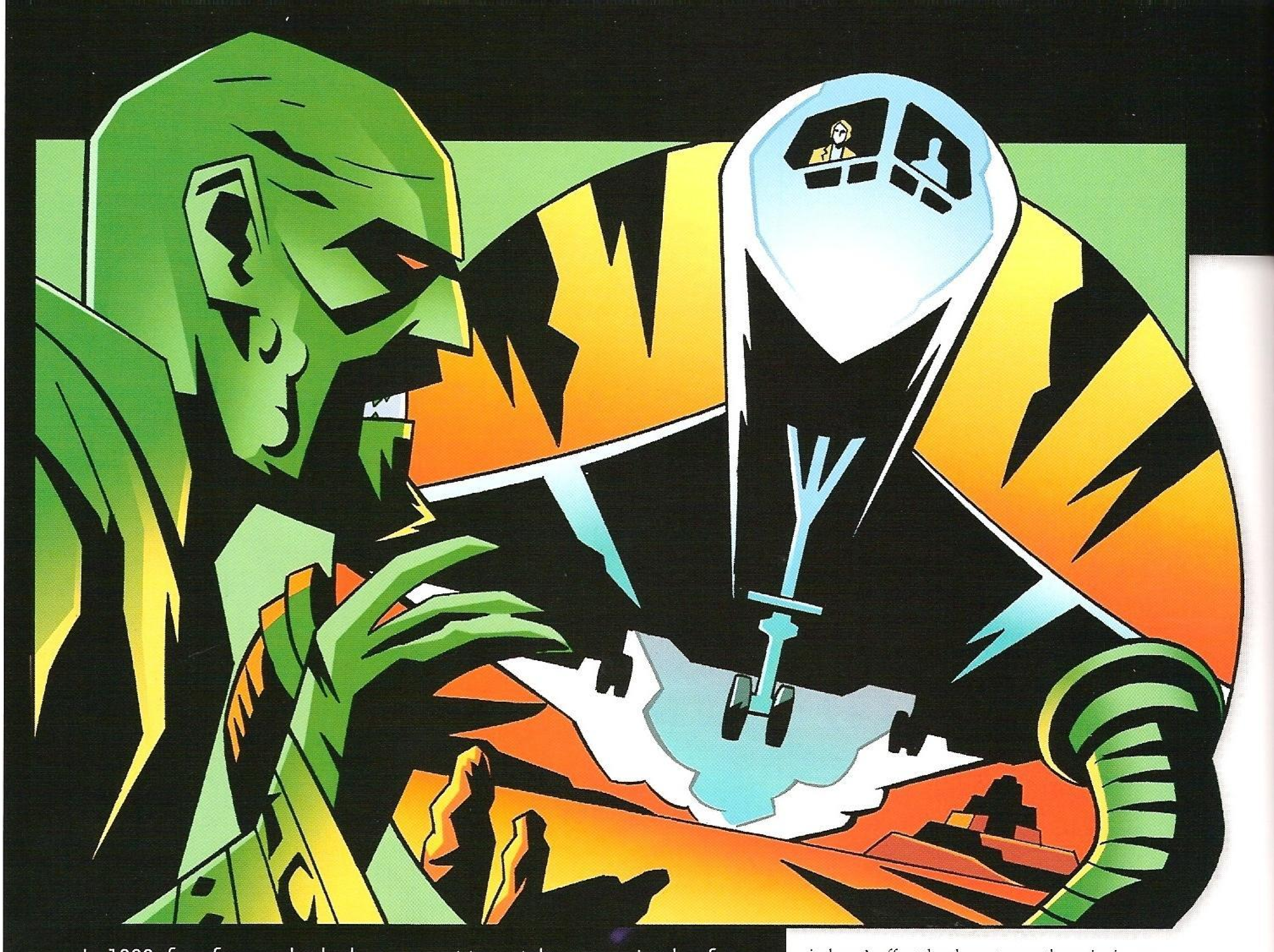


In 1999, four fans embarked on a quest to watch every episode of *Doctor Who,* in order, from the start. This is their ongoing story...

THE TIME TEAM

Compiled by **MICHAEL PRITCHARD** Illustrations by **ADRIAN SALMON**

PETER

CLAY

JAC

RICHARD

TIME-FLIGHT

It's *Chrissssstmaaaassssssssss!*

It is for the Time Team anyway. Although, barring an extraordinary interruption in the flow of time, it will have been and gone for you reading this, it's mid-December for the team, who are gathered in Peter's festively decorated front room with mince pies, advocaat and mistletoe. Peter's wife Jo and Jac's husband Nick have taken the Team's progeny out for a wintry walk, leaving the foursome in paper hats with beakers of Clayton's fabled mulled wine as *Time-Flight* begins...

The story begins with the mysterious disappearance of Concorde over the Atlantic. "Hang on, Heathrow Airport?" asks Jac. "Could this be Tegan's last story?"

Peter frowns. "I'm sure air traffic control should be a busier than one bloke in a broom cupboard."

The action switches to the TARDIS, where the Doctor, Nyssa and Tegan are feeling the loss of Adric. A bit. "'Cyber Fleet dispersed' says Nyssa drily," Peter notes. "Oy, swizz! I would have liked to see that. Wonder how they did it?"

Richard approves of the scene. "It's nice they've acknowledged Adric's death and addressed the niggle that they can't go back in time and change things."

Clayton thumps his beaker down. "Sorry. This scene's dreadful. Basically they just carry on as before – it's a big disappointment after the shock of the previous episode. There's so much to deal with and talk about, and that could be really dramatic, but even the Doctor doesn't seem bothered. We've hit the reset button after *Earthshock*, which is a crying shame – what was the point of Adric dying if it doesn't affect the characters or the series in any discernible way? *Earthshock* was quite grown up and five minutes later we're back in Enid Blyton territory. Bah!" He downs another glass.

The TARDIS arrives at Heathrow. "There's no pleasing Tegan," notes Jac. "She's been moaning for ages about the Doctor not getting her to Heathrow, and now that he has she's complaining they're not at the Great Exhibition!"

"So it's a total accident they're finally at Heathrow," says Clay. "That should be really funny, for us and the characters, but nobody remarks on it so it just looks silly. And Nyssa and the Doctor are talking in their own special language again."

The Doctor excuses himself to airport security – "Unarmed guards at Heathrow. Happy days," sighs Peter – by mentioning UNIT. Jac has another drink and ponders. "This season seems to be full of the Doctor doing things he's never done before – all those 'easy fixes', like showing people the TARDIS and name-dropping UNIT, that you assume he must have had a good reason for not doing. Is that laziness on the behalf of the current team, or just economic, letting them get on with the story?"

"Laziness," reckons Clay. "It robs the Doctor and the TARDIS of their mystery and diminishes the drama. Though these scenes in the airport offices are so overlit and badly written there's not much drama anyway. I like the crossword bit, mind."

The Doctor's credentials see him cleared to take a second Concorde after the first, with a three-man crew led by Captain Stapley. Peter shakes his head. "Lordy lord, they're a bit..."

"More like stewards than pilots?" smirks Richard.

Clay gasps. "If the Scissor Sisters were flying that plane it would be less gay!"

The camp plane sets off, hits a time contour, and touches down at Heathrow, apparently. But it isn't Heathrow. No sir. "Ouch!" cries Peter as the crew realise they're stranded on prehistoric earth. "It's all started to go wrong. Dodgy CSO and rubbish models never bode well this early in the story..."

"The shot of them all CSO'd in front of a photo of Heathrow is very nasty," agrees Richard.

Peter's noticed something else. "Hang on, if Heathrow was an illusion, how did they leave the plane? They'd have stepped out of Concorde onto an imaginary staircase and broken their necks! Maybe this old fakir magiked them down..."

The old fakir in question is hunched over a ball casting mysterious incantations. "Kalid looks likes a fat, greasy version of the Master. And he sounds like him. He just is obviously the Master in a fatty suit and an old tablecloth. Did they really think we'd be fooled for a second?"

Richard scoffs as Kalid conjures up Plasmatons from the ether. "Soap bubbles for monsters! And we thought the Vardans were naff."

Clay's more shaken by some of the dialogue. "Angela from the first plane – she's just incredible. She manages to make the line 'I didn't know you had a New York stopover' sound even more stupid than it would look on paper."

"'Angela' is a very funny word, isn't it?" muses Peter. "It crowns the ridiculousness of this story, people saying 'Angela'."

Jac boggles at the close of Part One. "The cliffhanger's the Doctor being dunked in bubble bath! One of the more unusual in the show's history..."

Richard ponders the Plasmatons. "What exactly is the threat they pose? They've got no arms and no heads. They could give you a kicking, I suppose!"

"Or a nasty shove," reckons Clay. "They've really run out of cash, haven't they? Prehistoric Earth is being represented by one rock."

"And why can't the Doctor see that Kalid is the Master?" laughs Peter. "He must be more short-sighted than he thinks. Gah, this is a colossal letdown after *Earthshock*."

> "I assumed that dressing up as Kalid was part of some elaborate trap of the Master's, but no – did anybody think about this story at all?" JAC

"I should be enjoying this more – for the wrong reasons, of course" agrees Clay, "Nyssa grabbed by bubbles, Peter Davison corpsing at Kalid, the gay pilots, Angela. But *Earthshock* was *so* good – I can't believe this tat was made by the same people. We've never had such huge jumps in quality before now."

Nyssa and Tegan are summoned by the bubbles towards the inner sanctum of Kalid's castle – where familiar faces try to warn them off. "Adric, there's a turn up," notes Peter. "It's made me realise I don't miss him at all. Melkur and a Terileptil too... both looking very tatty."

"It looks like they're wandering through a *Doctor Who* exhibition," says Clay.

"I miss Adric," protests Jac. "Adric fan and proud, that's me!"

All looks black for the Doctor at the close of Part Two as Kalid summons up a deadly snake. "That two-headed muppet would look embarrassing in *The Tomorrow People*," sighs Peter. "Pass the sherry, I've had enough."

"So has Kalid by the look of it," says Richard, pointing to the screen where the fakir has slumped in a pool of snot. "Urgh, someone give that dirty fakir a tissue!"

The Time Team gasp in mock shock as Kalid is revealed to be the Master and Part Three begins. "Whoa!" cries Richard. "What was the disguise for? Anybody?"

Jac shrugs. "I'd assumed it was some elaborate trap for the Doctor, but no – the Master's just trapped there. Bizarre. Did nobody think about it?"

Clay's got the giggles. "Michael Cashman's line 'Nyssa and Tegan – *dead?*' Can we rewind and see that again? Hilarious!"

Four 'Nyssa and Tegan – *dead?*'s later, Peter sits up. "I'm going to conduct an experiment. Will this story get better if I get drunk?"

"I'll join you in trying, Angela," grins Clay.

The Doctor asks the passengers from Victor Foxtrot to break into the sanctum. Richard snorts. "Just imagine the reaction if you asked a real group of the inconvenienced super-rich to pick up tools. This lot, not a murmur!"

"I like it when the Master's threatening to kill them, and the extras stand behind him doing 'slightly confused' acting," laughs Jac. "Just wonderful." As the incredibly complex story of the Xeraphin unfolds, she frowns. "Do we know who the decayed corpses from Part One were? Not native to that time, not the first Concorde passengers, not the Xeraphin, who were shrunk. Some hot-air balloonists who floated into the time contour?"

"Who cares?" shrugs Clay. "Nothing in this makes sense. Nyssa is technobabbling away, there are about forty-five people in the TARDIS, the Master's turned into the Hooded Claw. The incidental music is cheap and flatulent. Peter Davison is the *only* thing holding this up in any way, God love him."

Part Three ends with the Doctor's confession that 'the Master has finally defeated me.' Peter shrieks.

CLICHÉ COUNTER

Deaths on screen so far

00870

One or more of the regular cast rendered unconscious

00176

One or more of the regular cast incarcerated

00228

"No way! The Doctor's not a quitter!"

"After that, *Doctor Who* has finally defeated me," groans Richard. "Even *Meglos* was better."

Part Four sees the Doctor trying to get everybody back home in Concorde. "Those Concorde tyres are tiny!" observes an increasingly merry Peter. "Have they been zapped by the Master's – what did he just call it? – Tissue Compression Eliminator?"

"Tyre Compression Economiser?" sighs Richard.

When the Master materialises his TARDIS around Victor Foxtrot Clay snaps back to life. "The final straw! This insane farrago must stop!" But then Concorde takes off. "Oh no. Just when you think it can't get worse... and then the Doctor caps even that with the line 'there's an inhibition factor inherent in the programming' It's as if they've deliberately taken all the silly things about this season and emphasised them."

"You'd at least expect their take-off to be rather rougher than it was," notes Richard.

One cheap visual effect later – and the Master is gone. "How's that defeated the Master?" boggles Peter. "How unsatisfying."

The Doc and Nyssa don't stay long at Heathrow, dashing off without a word of goodbye to Tegan. "He must *really* have hated her," reckons Peter.

Jac sags. "Perhaps he meant to give her a 'go forward in all your beliefs' speech but couldn't get the TARDIS loudspeaker to work so just took off anyway... or perhaps he hated her. And the way she moaned sometimes, who could blame him? What an odd exit." She tries to sum up. "I won't try to defend *Time-Flight*, but I honestly didn't find it boring. Believe it or not, I quite enjoyed it."

"A rotten end to a very enjoyable season," reckons Clay. "Blithering plotless nonsense. Why can't all the stories be as good as *Kinda* or *Earthshock*?"

"Davison ROCKS, though, Angela," shouts Peter. A bit too loudly.

ARC OF INFINITY

A new season begins with Part One of *Arc of Infinity*. The titles have barely rolled before Peter's covering his ears. "Arrgh, no! They're still using that bleedin' awful squeaky music!"

"I never particularly noticed the incidental music in *Doctor Who* before," agrees Clay. "But Peter's right, it's weeing over any atmosphere this story might have before it even gets going."

A series of quick-cut images dance before the team's already quite blurred eyes – a treacherous Time Lord, a computer theft on Gallifrey, some backpackers in Amsterdam, and the Doctor and Nyssa, er, fixing their telly. "When did the TARDIS scanner lose its audio capability?" wonders Richard. "I can't say I've ever noticed."

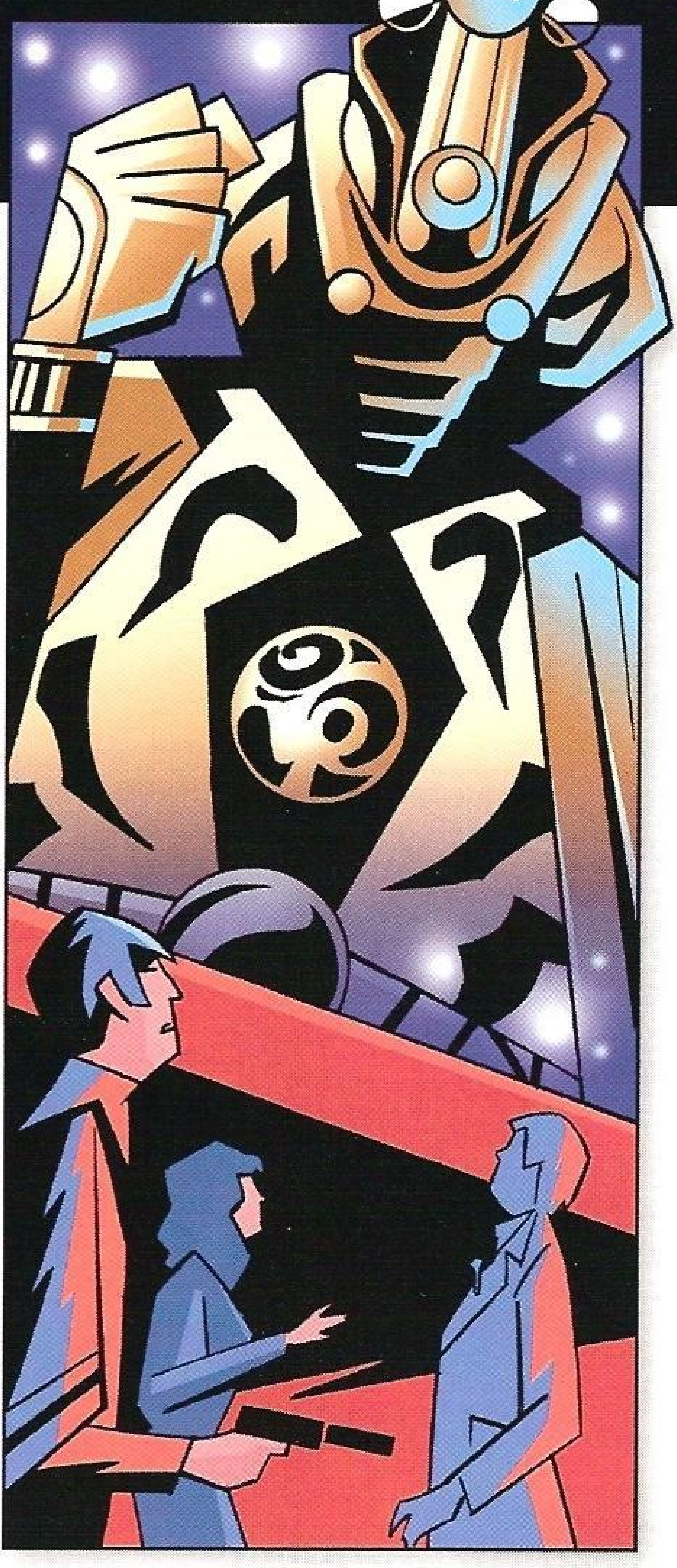
"Maybe he discovered it when he was trying to do his goodbye speech to Tegan!" reckons Jac.

Clay holds up a finger. "Wait a sec. There's no explanation of why they left Tegan behind. That's such shoddy scripting, as if they expect us not to care about regular characters."

Computer technician Talor is murdered by the traitor. Jac sniffs. "I wonder if the last thought of most murder victims is to question the weapon being used. 'Impulse laser?' Maybe the last words of Jack the Ripper's victims' were 'big old knife?'"

Backpackers Colin and Robin have caught Clay's attention. "My goodness, and we thought the Concorde pilots were a bit gay. These two are off the scale. 'Have I ever led you astray?' asks Robin as he leads Colin for a night in a Dutch crypt. Their scenes could be spooky in an *American Werewolf* way, but the direction is so bland."

THE TIME TEAM



They aren't alone in the crypt for long – the Doctor gets jumped by a mysterious anti-matter alien in the TARDIS, then another TARDIS lands in the crypt, creaking open to reveal... the Ergon.

"They should have called this 'yes, we can do worse than *Time-Flight*'," observes Clay. "It's just a funny chicken. Dismal. At least when we had bad monsters in some of the Tom Baker stories the scripts were lively and witty, but here there's nothing to distract from the flatness of this whole ghastly thing. Even the Doctor's been infected, he's got no good lines or character stuff at all, he's just saying the plot, which is baffling as per."

"Yeah, what is this arc exactly?" wonders Peter.

The TARDIS is summoned to Gallifrey. "Even though it looked tatty in *The Invasion of Time*," notes Richard, "I got a sense of its history and atmosphere. This time it's like IKEA with a bit of Starbucks bolted on."

The Castellan sends Guard Commander Maxil to apprehend the Doctor. "Colin Baker's got a lot of presence," notes Richard.

"Nice red and gold outfit too," says Jac. "Simple, bold colours obviously suit Colin Baker..."

Maxil guns down the Doctor and imprisons him in the TARDIS – but back in Amsterdam, Robin's gone to collect Colin's cousin from the airport.

"Tegan!" yelps Peter. "Love the new hairdo. And the costume. Yummy."

"Fraid my heart sank when I saw her," says Richard.

"The clothes and hair are miles better," reckons Jac. "But what was the point of writing her out and then back in by an amazing coincidence?"

"I've given up trying to work things out," sighs Clay. "Script editor Eric Saward clearly has, so I'm following his example. This isn't as laughably awful as *Time-Flight* but it's bland, confusing and uninvolving, and the dialogue's excruciating."

The Doctor's called before the High Council and his old mentor Borusa, now President. Clay sighs again. "The relationship between the Doctor and Borusa was played brilliantly before, but here nobody even mentions why it's significant. It's as if JNT and Saward expect the audience to know the details of stories from six years before."

Borusa reluctantly sentences the Doctor to death. Kindly Councillor Hedin tries to intervene. "Hedin is obviously the traitor," says Richard. "Not only 'cos he's so nice, but 'cos the traitor's voice is clearly his."

Part Two ends with the Doctor's execution – but we soon find out he's not dead but inside the Matrix. "Which is now a few twinkly ropes and a wibby-wobbly Doctor," sighs Richard. "What a comedown after *The Deadly Assassin*."

The anti-matter renegade threatens the Doctor by conjuring up an image of his captive – Tegan. Clayton flips. "Everything about this scene is wrong. Neither of them react remotely naturally – why isn't Tegan asking why she got abandoned? Why isn't the Doctor more surprised?"

"Thought you'd stopped caring," says Jac.

"Can't help it," says Clay. "It's so sloppy!"

Part Three ends with the revelation that the anti-matter monster is Omega. "That just doesn't work," reckons Jac. "There's nothing here to tell viewers who Omega is, why they should care. Make him the villain as the icing on the cake for fans, sure, but the character doesn't work in his own right here."

Part Four sees Omega in control of the Matrix. "Whatever that means," slurs an increasingly distracted Peter. "And wasn't he in there already? I thought he had to bond with the Doctor first – or has he already done that? What's going on?"

The Doctor and Nyssa hurry to Holland to rescue Tegan. But now, somehow, Omega is his double and goes stalking away. "Lovely acting from Peter Davison as Omega," enthuses Jac.

"Without him, this would be unwatchable," agrees Peter. "Even though the material he's been given is dreadful he's giving it everything."

Omega lingers by a street organ and gets bumped into by a small boy. "A nice touch," notes Richard. "But there's been no explanation in this story for *why* Omega should relish physical contact with another being."

"Is that what that scene's supposed to convey?" frowns Clay. It just looks creepy. The only thing worthy of note in this sorry saga is that there's lesbian graffiti on the wall behind Omega!"

But then – 'I see you Omega!' the Doctor cries.

'SHAKING THAT ASS!' chorus the Team.

Jac frowns as Omega is defeated. "The Doctor shoots him. That's very lame. Then he pulls a very odd face when Tegan invites herself back aboard the TARDIS. So we were right, he *does* hate her!"

Clay, party hat askew, sums up. "*Doctor Who* has never been as bad as this. Hopefully there'll be another *Earthshock* round the corner, but two stories that terrible in a row is quite a worry. Thank God for Peter Davison."

"The Matrix is now some twinkly ropes and a wibbly-wobbly Doctor. What a letdown!" **RICHARD**

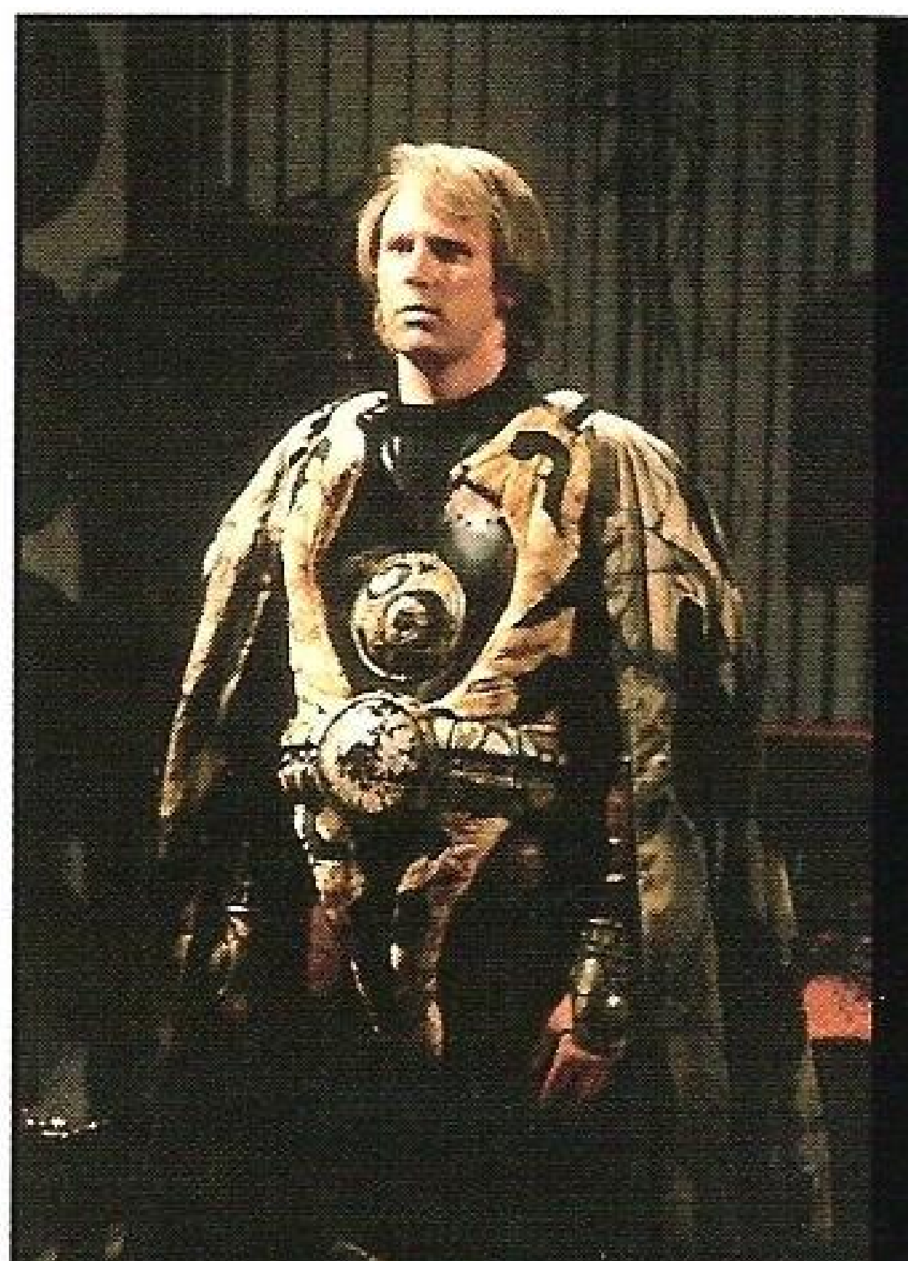
"If only we could thank him, tell him he deserved better," muses Peter.

"I've got his phone number," slurs Clay.

"Let's do it!" cries Richard. "And wish him Merry Christmas too!"

"Um, let's not!" urges sensible Jac. "Perhaps he reads this anyway. So let's just tell him here and now – WE LOVE YOU, PETER DAVISON."

AND YOU SAID...



"Oh *Time-Flight*! Anthony Ainley is hysterical ('Kalid will go where the spirit takes him'), the Doctor is clueless, Nigel Stock is in another story entirely, and the Concorde crew have wandered in from an episode of *The High Life*!"

ALAN SHERIDAN E-MAIL

"Peter Grimwade's the new Bob Baker and Dave Martin – presenting a generally excellent story that *Doctor Who* can't quite afford. Still, seeing the TARDIS at Heathrow gives the series a much-needed contemporary look it has been lacking for some time."

ROBERT KEELEY E-MAIL

"This very much feels like a story that's had to be constructed around one central premise – that the production office suddenly find themselves with a Concorde they can use. The problem is that it's come at the end of the season and there's no budget left to do anything worthwhile."

JONATHAN LLOYD STOURBRIDGE

"Bringing Adric back for a cameo just a couple of episodes after his dramatic death is a really bad move. It seems to water down the shock of his loss to nothing. In fact, all it does is make you realise what a shocking actor Waterhouse really is!"

C WILLIAMSON PLYMOUTH

"The occasional continuity reference used to be fun, but the way they're now being shoehorned into the scripts every five minutes really grates."

ROBERT HAWKINS E-MAIL

"Why does Nyssa automatically assume that the Doctor won't find what he's looking for in the Amsterdam telephone directory? She wouldn't know what one is, would she?"

RACHEL DAY BEAMINSTER

"Tegan's very forgiving about being abandoned. Knowing what a Moaning Minnie she is, you'd expect her to bear a serious grudge! And what a reaction from the Doctor! 'I got rid of Adric, I thought I'd got rid of you...'"

MARK HASLETT E-MAIL

JOIN THE TEAM...

In **DWM** 380 the Time Team conclude the Black Guardian trilogy with *Terminus* and *Enlightenment* – and we want to hear *your* views on these stories too! Send them to the editorial address on p10, or by email to *dwm@panini.co.uk* (marked 'Time Team' in the subject line) by 6 February, ta.

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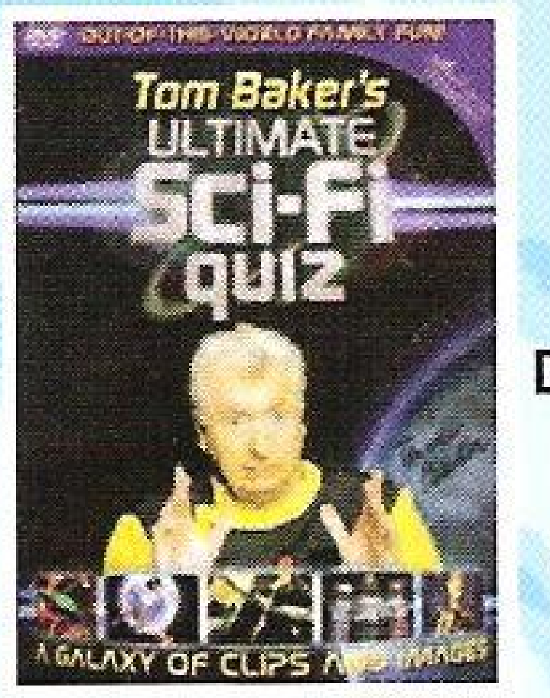

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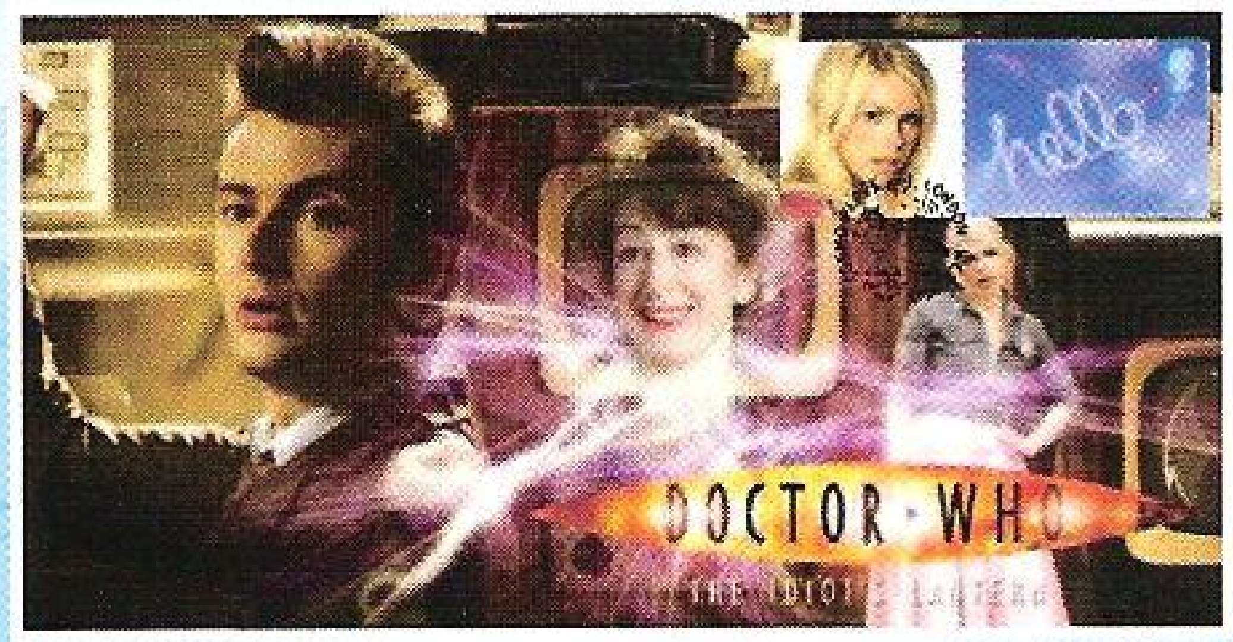

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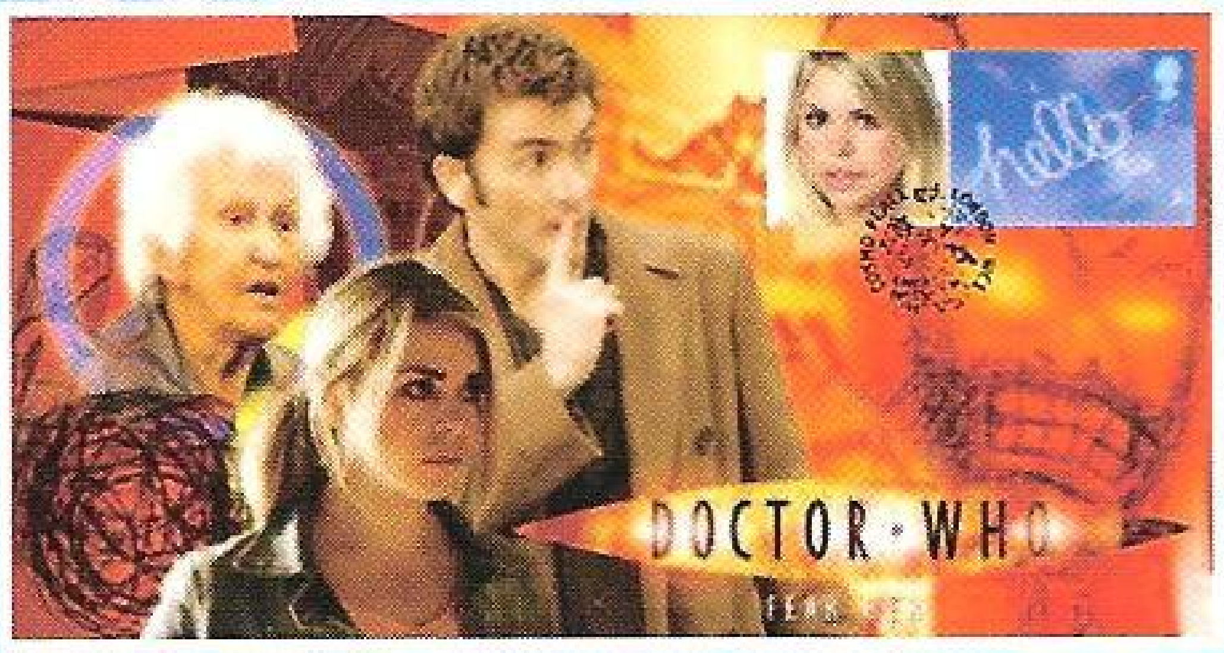

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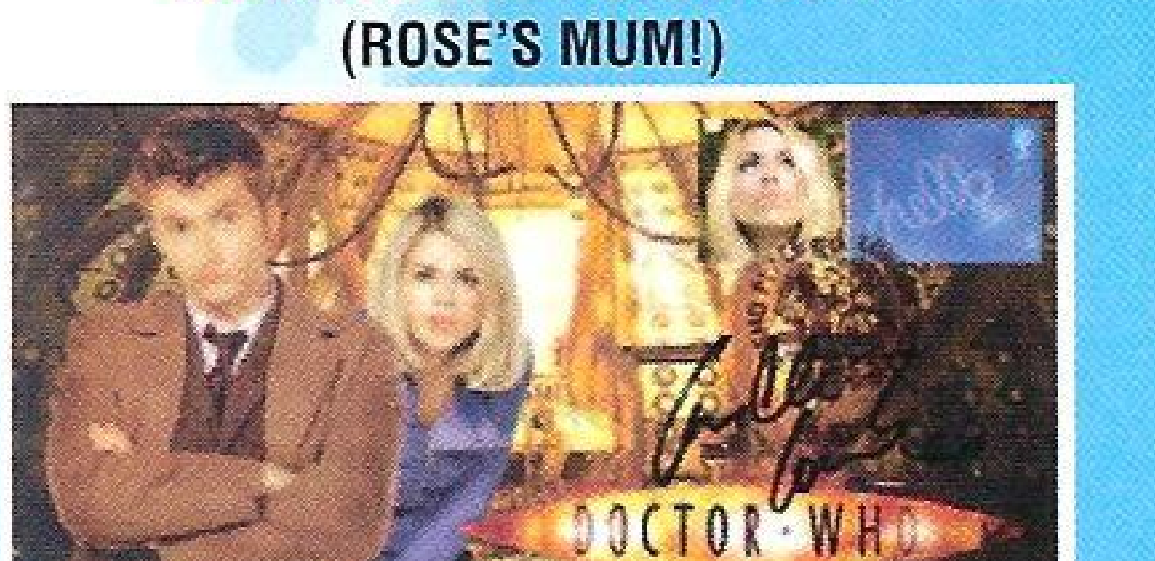

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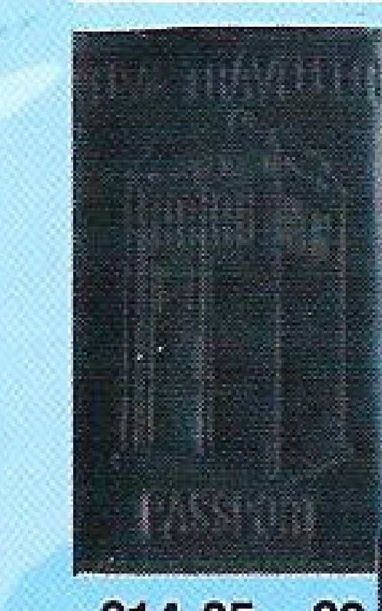

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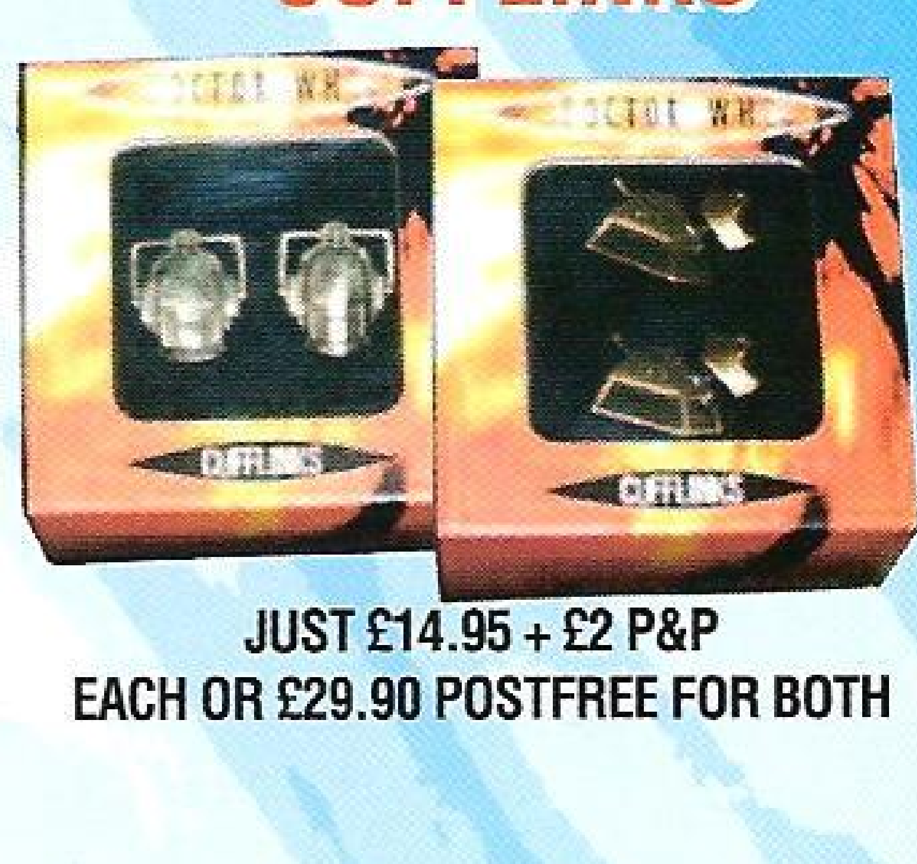

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NEW BEGINNINGS BOX SET

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IT'S BECOME A BIT OF A FESTIVE TRADITION that the New Year brings a bumper compendium of old-skool *Doctor Who* adventures wrapped up in a blanket of supporting features – and *New Beginnings* follows the trend of *Lost in Time* and *The Beginning* in fine style. It's apt for the time of year, as well – Peter Davison's début in *Castrovalva* kick-started the nineteenth season of *Doctor Who* early in the New Year of 1982, with Tom Baker's swansong *Logopolis* still fresh in viewers' minds from a repeat just before Christmas. First-run *Doctor Who* had, in fact, been off the air for nine months – easily the longest-ever wait for a new series at the time – following Tom Baker's record-breaking seven-year run in the lead role. It's no surprise, then, that these stories made a strong impression on viewers, DVD producer Paul Vanezis included.

"I've always liked this group of adventures," Vanezis reveals. "Various options were on the cards for this year's box set, but the major 'classic series' box set needs to be an 'event' title, and the *Keeper of Traken* to *Castrovalva* trilogy was a real event at the time."

The rationale behind the documentaries seems to have been carefully thought through, as well. "When dealing with a multi-story box set," Vanezis reckons, "you don't need to approach each story in the same manner. In this case I think there were several 'stories' for the supporting features to tell. I think the days of 60-minute major features on every disc are gone – we want to offer better value with shorter and more focused features – but some titles deserve to be looked at in more depth, and one of those is *Logopolis*. The main 'event', of course, was the arrival of a new Doctor and the departure of the old one – that's the story people want to hear about, so that's the story you have to tell."

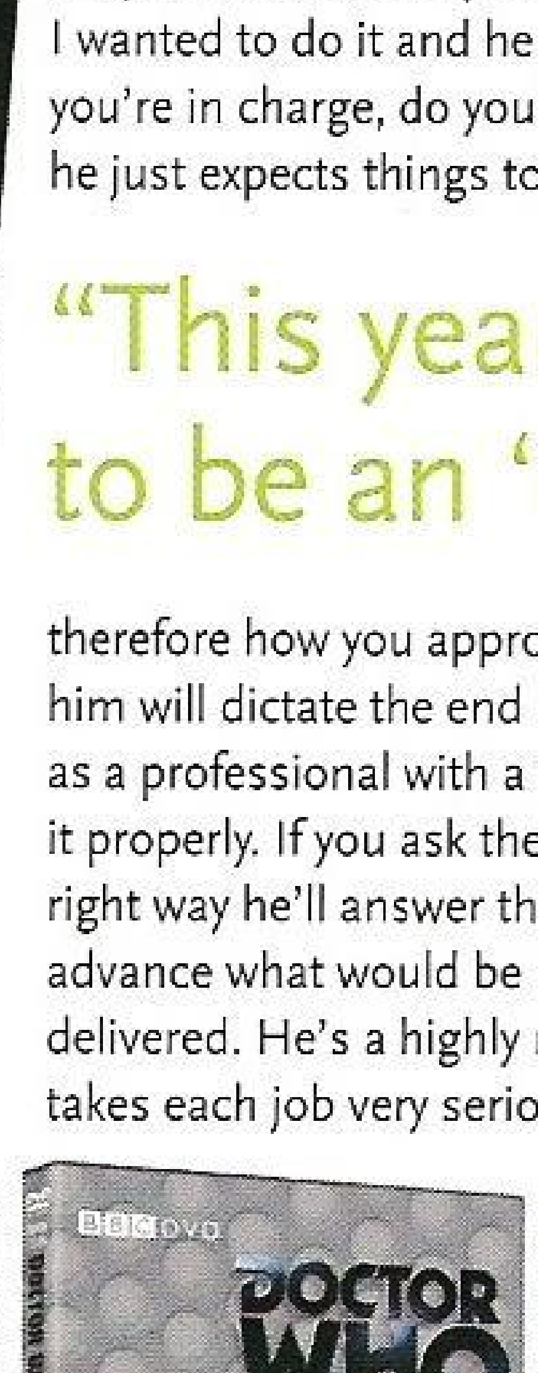
BBC DVD
DOCTOR WHO
NEW BEGINNINGS

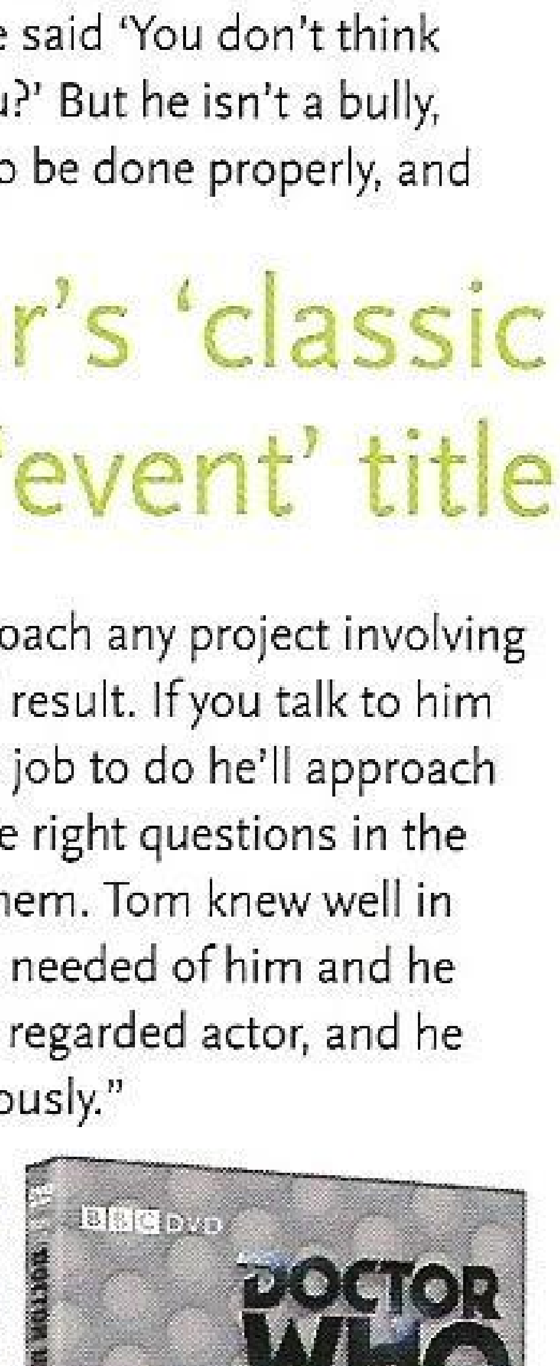
One vital contributor to that story is, of course, Tom Baker, who is never less than entertaining when talking on more or less any subject, but rarely has the man responded to an interview in such an enthusiastically 'on-message' fashion as here. Yes, folks – he actually spends most of it talking insightfully about his feelings at the end of his reign as Doctor Who!

"Tom can appear intimidating and difficult," Vanezis concedes. "When I produced the *Ark in Space* commentary I explained to him how I wanted to do it and he said 'You don't think you're in charge, do you?' But he isn't a bully, he just expects things to be done properly, and therefore how you approach any project involving him will dictate the end result. If you talk to him as a professional with a job to do he'll approach it properly. If you ask the right questions in the right way he'll answer them. Tom knew well in advance what would be needed of him and he delivered. He's a highly regarded actor, and he takes each job very seriously."

> "This year's 'classic series' box set had to be an 'event' title..." DVD producer **Paul Vanezis**

BBC DVD
DOCTOR WHO
THE KEEPER OF TRAKEN





An unusual moment aspect of this release is that one major contributor has since died – guest star Anthony Ainley, who played the Master in all three of these adventures and many more subsequently, features on one of the commentaries here. "We take opportunities to do commentaries based on contributors' availability," says Vanezis. "*Traken* was recorded a couple of years ago because Matthew Waterhouse was in the country and we had several stories for which we could record commentaries involving him." Given Ainley's death in 2004, was there ever any thought that it might be inappropriate to use this material? It's an oddly melancholic experience to hear Ainley's commentary here, knowing that the man will never hear it himself. "No, we haven't changed any part of the recorded commentary for *Traken*," Vanezis reveals, "apart from to fix a few technical issues. Sadly, people die, but life goes on..."

A contributor new to the DVDs is *Traken* director John Black – particularly welcome for me as several years ago I was told he was dead! But he's alive and well, and discusses his various *Doctor Who* projects with energy and enthusiasm. Black had a great impact on *Doctor Who* at this very specific moment in its history, directing three out of four consecutive stories, but he never returned to the show. "John couldn't be tracked down for the *Traken* commentary," admits Vanezis, "and he was initially sceptical of being interviewed, but when I explained more he jumped at the chance. I don't think he dropped out of television quite so dramatically as fans think – he was still working in a production role until recently. Fans tend to think that as soon as someone's connection with their favourite show ends they go into hibernation – or that if they don't appear on IMDB they must be dead!" DWM

DISC INFO

FEATURING
The Fourth Doctor (Tom Baker), the Fifth Doctor (Peter Davison), Nyssa (Sarah Sutton), Tegan (Janet Fielding), Adric (Matthew Waterhouse) and the Master (Anthony Ainley)

WRITTEN BY
Johnny Byrne (*The Keeper of Traken*) and Christopher H Bidmead (*Logopolis* and *Castrovalva*)

FIRST BROADCAST
31 January – 21 March 1981 and 4-12 January 1982

EXTRA FEATURES

- Audio commentaries featuring: Ainley, Sutton, Waterhouse and Byrne (*The Keeper of Traken*); Baker, Fielding and Bidmead (*Logopolis*); Davison, Fielding, Bidmead and director Fiona Cumming (*Castrovalva*)
- *Being Nice To Each Other*: documentary on *Traken*
- *The Return of the Master* documentary featurette
- *A New Body At Last*: documentary featurette covering the changeover from Tom Baker to Peter Davison
- *Being Doctor Who*: interview with Peter Davison
- *The Crowded TARDIS*: documentary on the companions
- *Directing Castrovalva*: interview with Fiona Cumming
- Deleted Scenes from *Castrovalva*
- Clips from *Multi-Coloured Swap Shop*, *Nationwide*, *Blue Peter* and *Pebble Mill At One* featuring, variously, Tom Baker, Peter Davison and Sarah Sutton
- BBC News Announcements of Tom Baker's departure and marriage to Lalla Ward, and Peter Davison's casting
- Contemporary trails and continuity announcements
- Photo Galleries
- Production Notes
- Isolated Music Scores
- PDF material: the 1982 *Doctor Who Annual*, sales literature for Season 18, *Radio Times* listings for the stories

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BIG FINISH

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OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

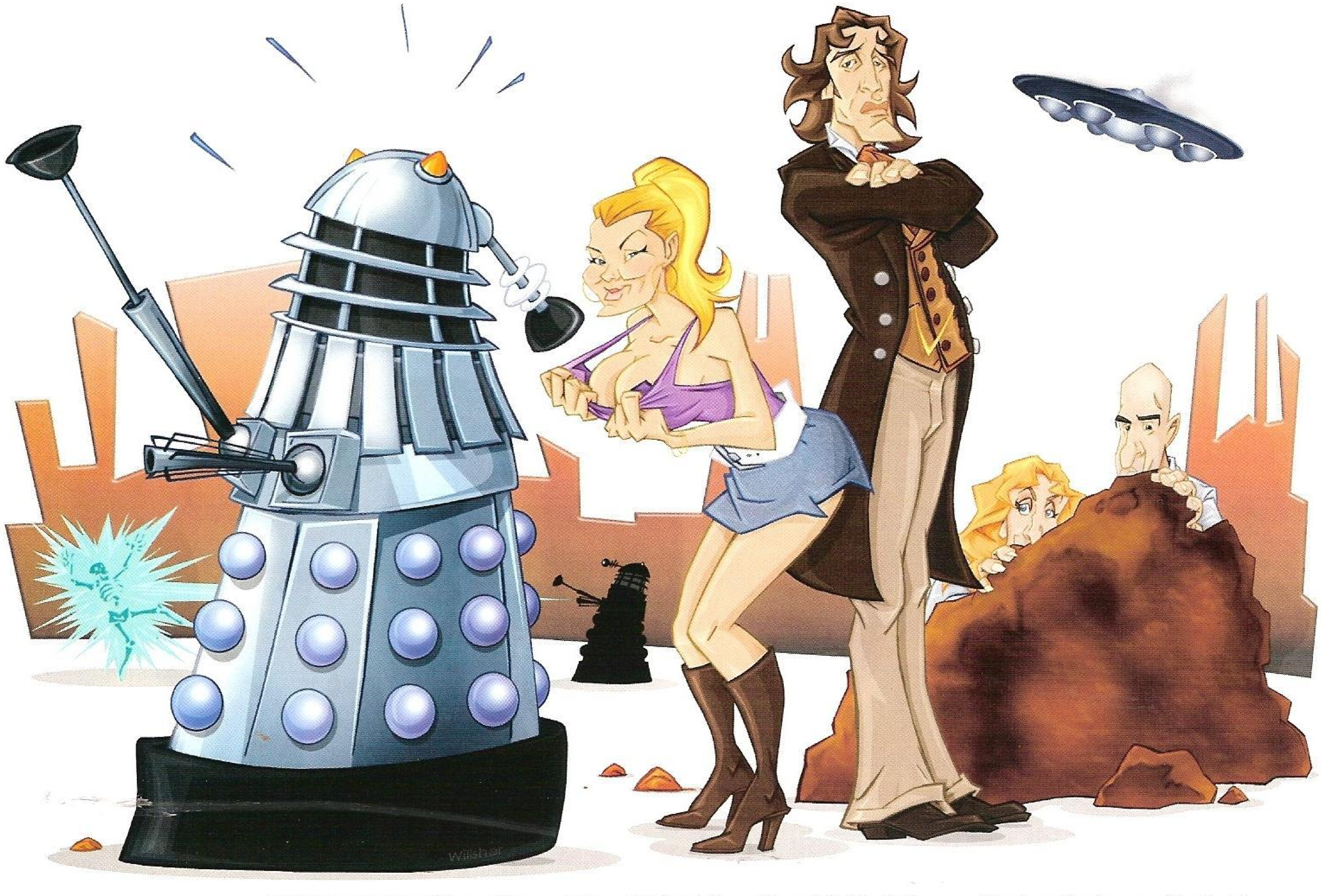


Illustration **BEN WILLSHER**

BLOOD OF THE DALEKS – PART 1

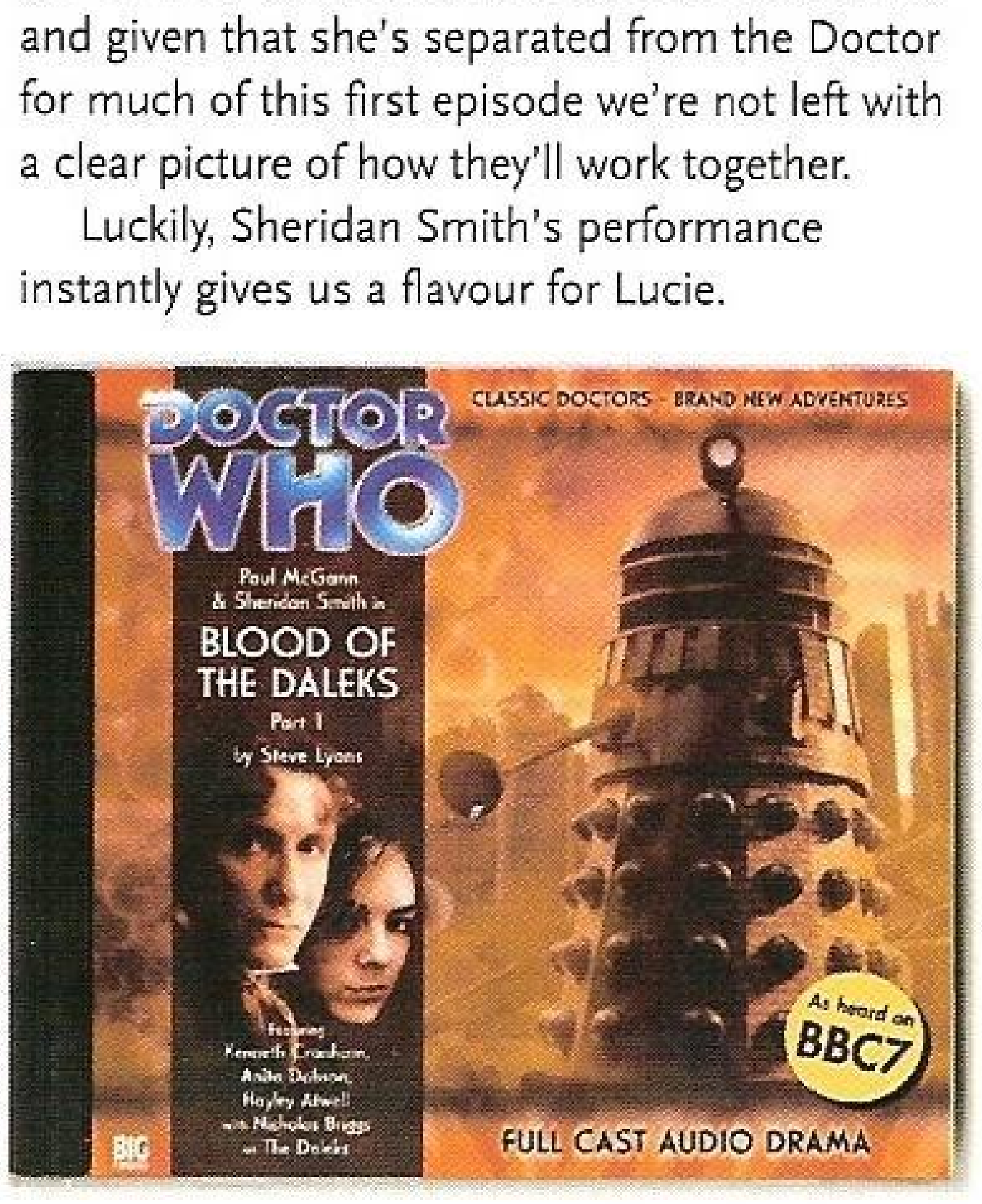
AUDIO DRAMA BBC7/Big Finish | **BY** Steve Lyons
PRICE £10.99 | **OUT** Now

WELL. THIS IS EXCITING – *DOCTOR WHO'S* first proper, all-original adventures on BBC Radio since 1996, and produced by audio veterans Big Finish. To celebrate the big event, Paul McGann's Eighth Doctor is joined by a brand new companion, Lucie Miller, and is pitched against his deadliest enemies, the Daleks, who have, uncharacteristically, offered their assistance to evacuate the dwindling population of the doomed planet Red Rocket Rising. *Blood of the Daleks* sounds like it has all the ingredients it needs to be classic, but that's weighed against *Doctor Who*'s traditional under-performance on radio, with serials such as *Slipback* and *The Ghosts of N-Space* unlikely to be topping any 'best of' polls anytime soon. With Big Finish on board, can the curse finally be lifted?

What's most striking about *Blood of the Daleks* is that it's almost too fast. Within the first five minutes the Doctor's met a new companion, tried and failed to land in Northern England, materialised instead on Red Rocket Rising, witnessed a car crash and taken charge of an angry mob. By the end of the episode, we've heard the dispiriting recent history of the planet, encountered a conspiracy theory hobo, seen the awful results of genetic experimentation and the arrival of the Dalek fleet. Author Steve Lyons doesn't give us listeners a moment to be bored, and while the episode isn't quite as funny as the TV series, it manages the rare feat of equalling its pace.

Where the speed doesn't work so well is in Lucie's introduction. Appearing in the TARDIS like Donna at the end of *Doomsday*, Lucie is economically established as a mouthy northern lass who's not even slightly put out to be suddenly travelling in time and space. While the mystery of her arrival is set up as an ongoing plot point – apparently Lucie witnessed something she shouldn't have and has therefore been foisted on the Doctor by his own people – the audience isn't given the chance to get to know and love her as we were with Rose, and given that she's separated from the Doctor for much of this first episode we're not left with a clear picture of how they'll work together.

Luckily, Sheridan Smith's performance instantly gives us a flavour for Lucie. More in-yer-face than any of the Doctor's previous associates, she's of a type with Smith's ballsy but loveable characters in *Two Pints of Lager* and *Grownups*, and a very far cry from the refined Charley Pollard who rarely brought out the tetchier streak in McGann's Doctor. Smith is supported by a cast of strong radio actors including Anita Dobson as Red Rocket Rising's leader, Eileen Klint, a woman clutching at straws as she tries to save her people, and Nicholas Briggs' indispensable Daleks.



Fast, exciting, instantly engaging: the first episode of *Blood of the Daleks* is a great hook for this new series, and one that's bettered all previous efforts to put *Doctor Who* on radio. Moreover, it's one of Big Finish's most polished productions to date. Essential.

EXTRAS

Although they're being broadcast weekly from New Year's Eve on BBC7, each episode is to be be released monthly on CD including extra material. Appended to *Blood of the Daleks* Part 1 are disarmingly informal interviews with Paul McGann and Sheridan Smith, plus members of the cast and crew. From the unstructured melange of material on this disc, the listener is rewarded with some candid insights into the casting process, Anita Dobson's views on acting on radio, and a relaxed McGann chatting about the creation of Lucie. And it's great to hear the revival of that old tradition of an actor admitting that *Doctor Who*'s the only job that's ever impressed his kids... MM

REVIEWERS THIS ISSUE:

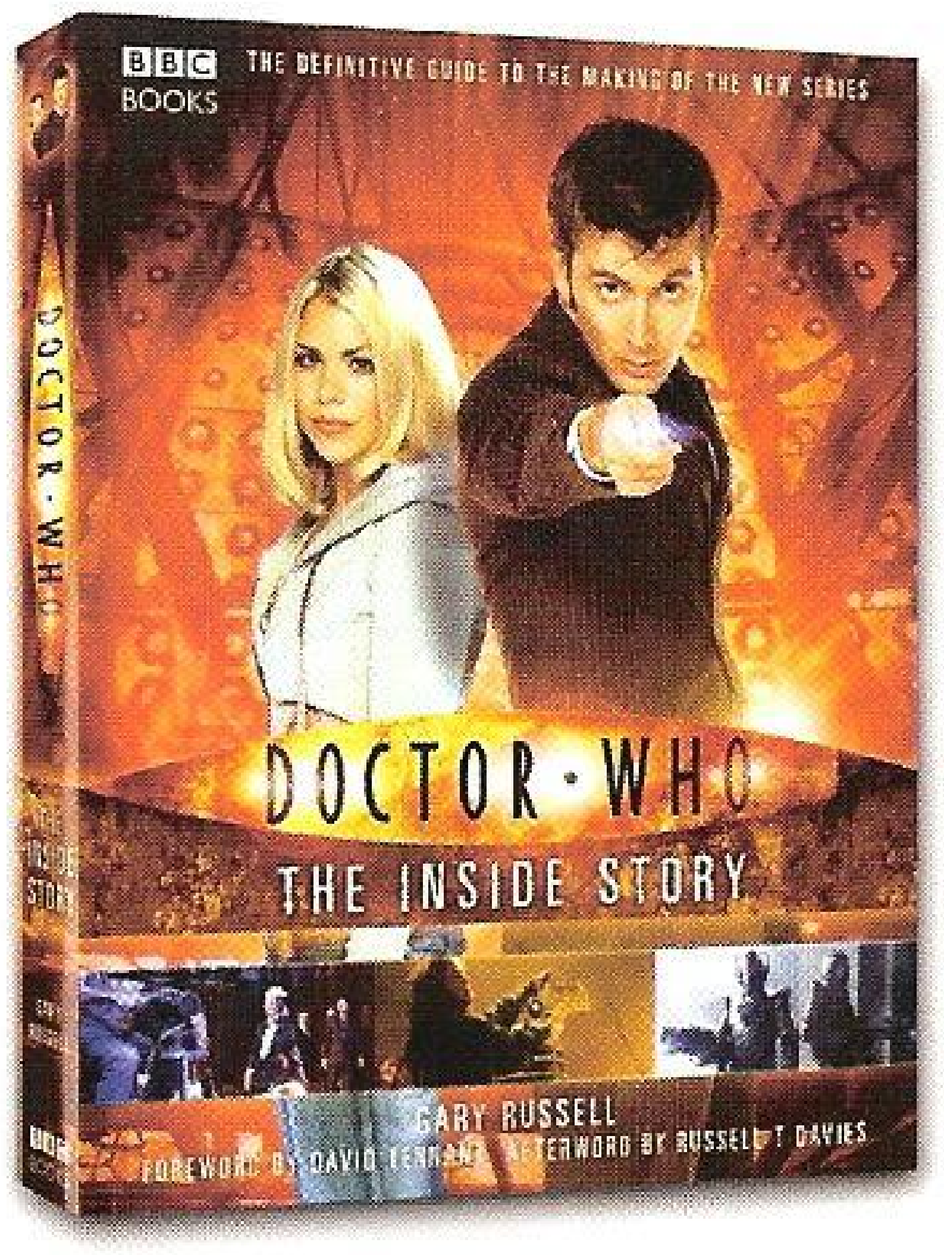
Vanessa Bishop (VB)
Matt Michael (MM)

THE INSIDE STORY

BOOK BBC Books | **BY** Gary Russell
PRICE £14.99 | **OUT** Now

THE INSIDE STORY IS THE KIND OF BOOK that feels long overdue. Since *Doctor Who* burst back onto our television screens in March 2005, its immediate success prompted a surge in books and merchandise. Most of it, however, has been aimed squarely at the children's market, with little around for the series' older audience, or those interested in finding out more about how the series is made.

The Inside Story is the sort of book that *Doctor Who* has inspired many times in the past: a detailed look at all areas of the series' production – from writing the scripts, to casting the actors, to the designing, filming and editing of the actual episodes. Gary Russell splits his book into three main sections – 'Bringing Back the Series', 'Behind the Scenes' and an episode-by-episode guide that includes a sneak preview of Christmas 2006 and the forthcoming 2007 series – all of which are illustrated by countless behind-the-scenes photos.


BBC BOOKS
THE DEFINITIVE GUIDE TO THE MAKING OF THE NEW SERIES
DOCTOR·WHO
THE INSIDE STORY
GARY RUSSELL
FOREWORD BY DAVID TENNANT AFTERWORD BY RUSSELL T DAVIES

The first section is naturally where the book differs the most from its predecessors. For a start, there's a whole new beginning to write, with the author covering a BBC Charter commitment to assign programming to the regions, that has made BBC Wales *Doctor Who*'s new home. Then there's the BBC Board Room discussions on the show's new format: a fascinating section where executive producer and lead writer Russell T Davies speaks about how he argued his bosses down over their initial wish that every story should be a two-parter – pointing to the largely self-contained stories of American shows as his model.

Another change comes from underlining where certain areas of production have changed since the series' original 1963-89 run. The book explains how the role of script editor, for example – with Davies now in charge of driving the whole tone of the series – has been redefined as more of what the author calls 'a human buffer', there to convey the notes and opinions of the execs to the writer, and work with them to ensure that both parties get what they want from an individual script.

Aside from that, this is business as usual. Gary Russell more than satisfies the core attraction of such books, finding a wealth of new or little-known information. Amongst some of the more eye-opening revelations is the disclosure that, if problems with securing the rights to use the Daleks in the series had continued, *The Parting of the Ways* would more than likely have concluded the series with the Cybermen storming Satellite Five. Amongst the more trivial nuggets of information is that *The Unquiet Dead*'s Mr Sneed was originally thought of by writer Mark Gatiss as a much younger character, and written with David Tennant in mind.

Gary Russell has talked to practically everyone involved with the two series, and while Davies has cast a close and careful eye over the manuscript, adding a lively 'Afterword', this has not caused the author to sugar-coat any problems or disputes that have arisen during the programme's production. Mention of the Slitheens inspires a sharp intake of breath from all concerned, as they recall the disagreements over just how they should be realised, while elsewhere there are misunderstandings over set-design and sound.

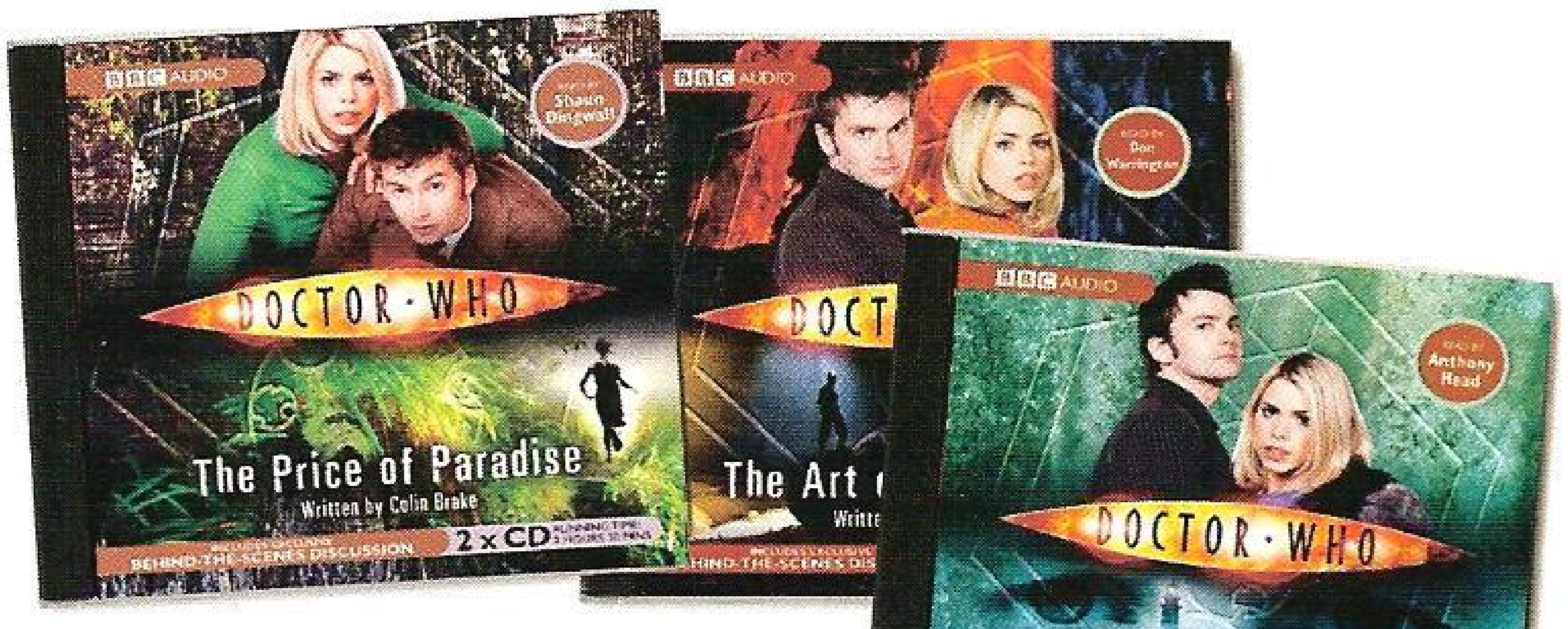
The best thing about *The Inside Story* is that it's been written *now*, when everybody involved in making the series is available, and not years down the line when memories are more hazy. It is therefore not only one of the fullest books of its kind but arguably also one of the most accurate. VB

> "*The Inside Story* is not only one of the fullest books of its kind, but arguably one of the most accurate."

TALKING BOOKS

CDS BBC Audio | **BY** Stephen Cole, Colin Brake, Mike Tucker | **PRICE** £9.99 each | **OUT** Now

THE SECOND WAVE OF TENTH DOCTOR audiobooks arrive shortly after their print editions [reviewed in **DWM** 376], but with David Tennant unavailable this time round (he's presumably too busy filming *Doctor Who*) the narration duties fall to three of the series' guest stars: Pete Tyler actor Shaun Dingwall on *The Price of Paradise*, *Rise of the Cybermen*'s Don Warrington on *The Art of Destruction* and *School Reunion*'s Anthony Head on *The Nightmare of Black Island*.

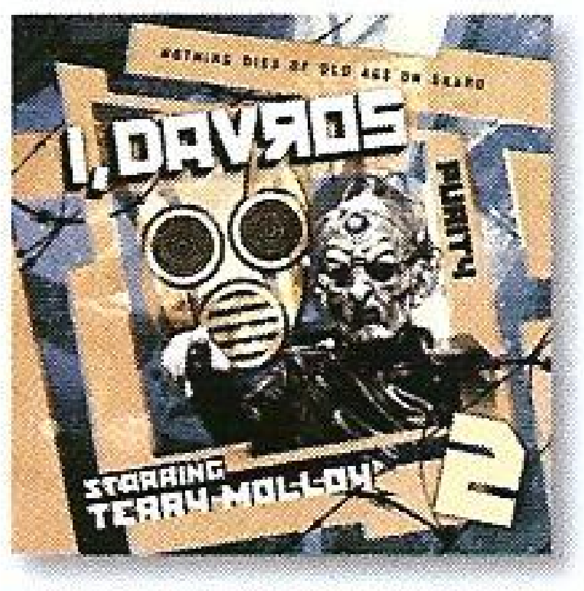


As with the previous Tennant-read audiobooks, the stories are fairly straightforward, picking up on the TV series' pace, if not on its emotional content. *The Price of Paradise* by Colin Brake is an environmental story that brings the Doctor and Rose to a paradise planet to find its once-perfect eco-system failing and under attack by monsters; *The Art of Destruction* by Stephen Cole is set in twenty-second-century Africa where, in the heart of a dormant volcano, an alien force is stirring to resume a centuries-old conflict; and *The Nightmare of Black Island* by Mike Tucker is set in an isolated Welsh village where an alien plot is using children's nightmares to resurrect an ancient evil. Taking place almost entirely at night and in driving rain, this is the most atmospheric and traditional of the set.

All three readers have fun playing the Doctor and Rose, Warrington taking note of Cole's description of the Tenth Doctor springing about like a gazelle to deliver his lines slightly faster than anyone else. On the whole, though, Head and Dingwall get the closest to replicating Tennant's performance, with Head drawing on the more thoughtful, quieter aspects of the Doctor's character, while Dingwall nails his more excitable side. Rose has the readers speaking more softly, with no-one going too overboard on the Cockney accent.

Like last time, the only music included is Murray Gold's version of the theme tune, which book-ends each disc. Unlike last time, however, the occasional moments of voice modulation, used on Tennant's recordings for monsters and robots, has been dropped, leaving the narrators to go it alone with their own interpretations – although no-one embarrasses themselves with anything too silly.

Another change is the ten-minute-long 'behind the scenes' interview tucked away at the end of each story that, this time, doesn't just talk to the author about his inspirations, but the narrator as well. Warrrington, Dingwall and Head all talk knowledgably not just about the story in hand, but offer entertaining thoughts on their appearances in the TV series itself. VB



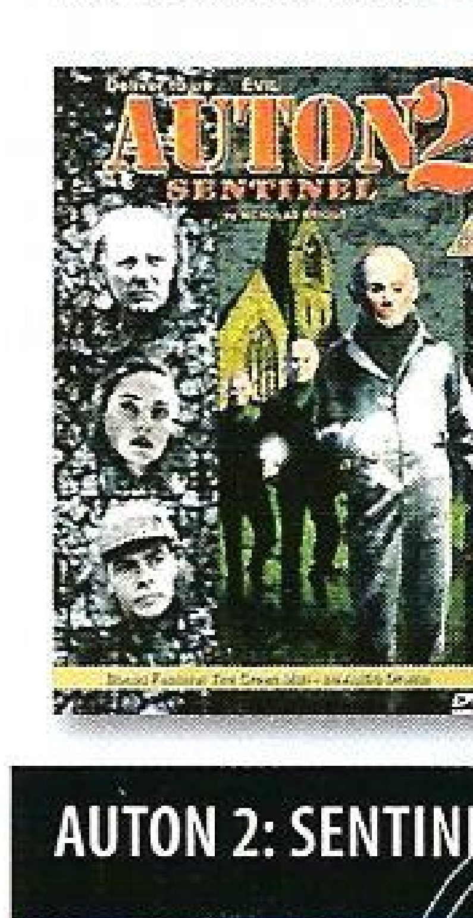
I, DAVROS 1.2 PURITY

AUDIO PLAY Big Finish | **BY** James Parsons & Andrew Stirling-Brown
PRICE £10.99 | **OUT** Now

While the first *I, Davros* audio [see last issue] featured Davros as a callow youth, *Purity* picks up as he is approaching his 30th birthday, with Terry Molloy taking over the lead role from Rory Jennings. It's a highly effective performance, with Molloy surprisingly convincing as a young man and sounding suitably different from the ranting dictator Davros is to become. Davros is now trapped in the weapons division of the military, desperate to secure a position in the elite scientific corps where he believes he can contribute to the Kaled war effort. When the Supremo offers him such a chance, providing he undertakes a dangerous mission to infiltrate a Thal base, Davros leaps at the opportunity, volunteering his only friend, Reston, to accompany him.

A well-structured play, *Purity* puts Davros through a hellish personal journey which tests his leadership skills, and he comes face to face with an old acquaintance he thought dead. Unlike the previous play, authors Parsons and Stirling-Brown elicit some sympathy for Davros, which makes his final actions all the more disturbing.

Throughout the story, there are some smart but understated links to 'later' *Doctor Who* stories. We learn the origin of the vicious Varga plants, and we begin to understand why Davros later concludes that an organism motivated by anger and hatred is best equipped to survive on war-shattered Skaro. By the end of the play, some very Dalek-like characteristics can be detected in Davros' disdain for weakness and passion for racial purity. MM



AUTON 2: SENTINEL

DVD BBV | **BY** Nicholas Briggs
PRICE £15.99 | **OUT** Now

On DVD for the first time, the second of BBV's *Auton* dramas picks up on the story two years after the original. Following its escape from UNIT's top secret lock-up facility the Warehouse, the Nestene strikes again on the remote Sentinel island – cue effective scenes of Autons marching through corn fields and gunning down villagers. Hot on the Nestene's trail is UNIT's containment team, still led by Michael Wade as the mysterious operative Lockwood, joined by a new scientific advisor, Natasha Alexander (Jo Castleton).

Nicholas Briggs' script can spend too long ruminating on Lockwood's special powers to the detriment of its pace, but overall this is a marked improvement on the original, with a better visual style and more accomplished special effects – the standout sequence is a tentacled CGI Nestene creature wrapping itself around the church.

'Extras' include *Auton Diaries*, a hit-and-miss short comedy about an Auton's attempt to find other work, and one of the best BBV audio adventures, *The Green Man*, on the unrelated subject of the Krynoid, that cleverly weaves the man-eating alien plant into mediaeval folklore. VB

BREACH OF THE PEACE

DVD BBV | BY Nicholas Briggs
PRICE £15.99 | OUT Now

The fifth and penultimate *Stranger* drama, Nicholas Briggs' story begins with Soloman (Colin Baker) having settled for a quiet life on Earth, his attempts to escape his past are interrupted by the reappearance of *The Terror Game*'s Egan and Saul (David Troughton and John Wadmore), who have tracked down their former leader to force him to reveal the dimensional portal that will take them back to their own universe.

Breach of the Peace is the least fantastic, least *Doctor Who*-like of the *Stranger* series. Instead, Briggs' inspiration seems to be home-grown cop shows such as *The Bill*, and in the creation of Caroline John's no-nonsense DCI Diana Sellers, *Prime Suspect*. Saying that, it's also the least obscure, telling a story that's much more solid and structured. The only down side is the more that's revealed about Baker's character, the more he's sidelined by the script.

This DVD release features souped-up sound and music and 'Extras' that include extended scenes, cast interviews and a slightly out-of-place 'UNIT interview' with Caroline John and Nicholas Courtney, that keeps its conversation to the highs and lows of *Doctor Who*'s Season Seven. VB

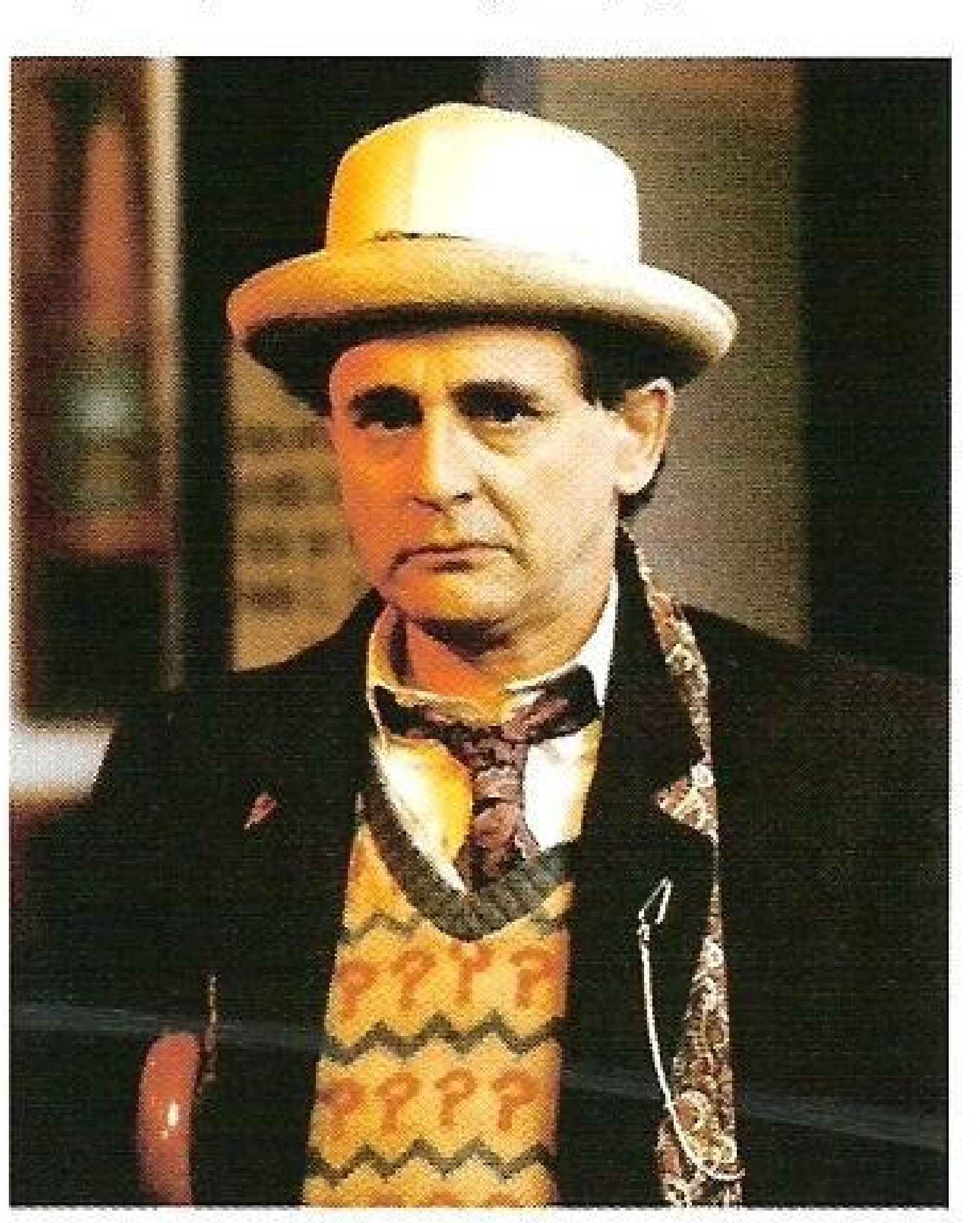
NO MAN'S LAND

AUDIO DRAMA Big Finish | BY Martin Day
PRICE £14.99 | OUT Now

Sylvester McCoy in
DOCTOR WHO
No Man's Land
with Michael Cochrane and Sophie Aldred as Ace & Philip Olivier as Hex

BIG FINISH'S LATEST SEVENTH DOCTOR audio play plunges the Doctor, Ace and Hex into the nightmarish battlefields of the Western Front in 1917 and another adventure in history. Arriving at the almost-aptly named Charnage Hospital, the Doctor is surprised to learn that he and his companions are apparently there on a most unusual mission: to investigate a murder that hasn't yet taken place.

It's an interesting conceit, a 'who'll do it?' rather than a whodunnit, and one that works for about the first episode-and-a-half. While the Doctor tackles the abrasive head of the hospital, Lieutenant Colonel Brook, a bickering Ace and Hex attempt to pick up clues among the psychiatric patients including the vaguely effete, Sergeant Wilson-like Captain Dudgeon, and the deeply troubled Private Taylor.



Ultimately, though, *No Man's Land* is not a parapsychological detective story, and the possibility of the Doctor and his companions racing against time to prevent a man from dying is abandoned in favour of a more introspective and dour play. As if to emphasise the First World War's squalid and unconscionable squandering of human life, writer Martin Day strips back what initially seem to be the fantastic elements of his story, making it less an adventure and more of an endurance test for the characters and the listeners. The play's villain is running the hospital as an experiment, encouraging the men to participate in twisted mind games, and using a "Hate Room" to engender anger and bloodlust, all while seeking to conceal the consequences of his earlier, botched work.

At one point, Hex is strapped into an electrified chair in the Hate Room and forced to sit through the men's daily diet of propaganda in a scene that brings to mind the famous conditioning sequences in *A Clockwork Orange*. However, Day doesn't seem clear on what this is meant to achieve. The listeners already understand what the Hate Room is for, we already appreciate who the bad guys are, and Hex suffers nothing more serious than a headache. It's reflective of flaws with the play as a whole: it's aimless (and far too long), without much forward momentum or a strong theme. Perhaps as a result, Day falls back on some overused clichés of the Seventh Doctor *oeuvre*, including another outing for the 'look me in the eye, end my life' debate, and a last-minute revelation that's meant to please the listener but instead left this one rolling his eyes.

Despite some fine performances, in particular from Michael Cochrane as the desiccated and heartless Brook, the play fails to make much of an impact. That's a real shame, because there are flashes of greatness – such as Ace and Hex discussing the perils of time travel (they can't even name the First World War in case they tip anyone off about what's coming up 20 years later) – in among the longueurs. Ultimately, though, *No Man's Land* most resembles one of those sparse, on-the-cheap BBC Four dramas made up of endless scenes of people talking at each other. VB

> "Despite some fine performances, in particular Michael Cochrane, *No Man's Land* fails to make much of an impact."

SHORT TRIPS: THE CENTENARIAN

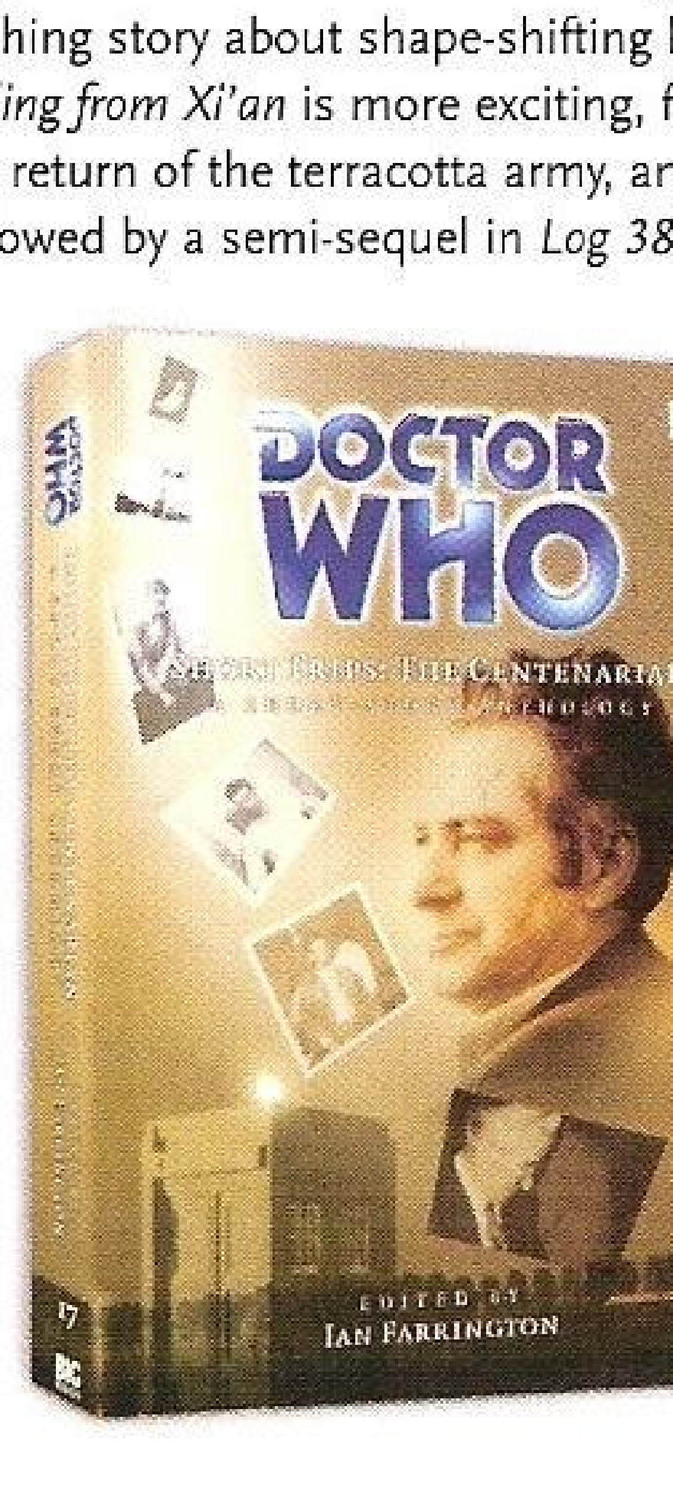
SHORT STORIES Big Finish | EDITED BY Ian Farrington | PRICE £14.99 | OUT Now

IN THE PAST, I'VE BEEN KNOWN TO criticise the *Short Trips* anthologies for picking wilfully obscure, *Mastermind* specialist subjects as their themes. Collections such as 'The Muses' or 'Life Science' have caused contributors to tie themselves in knots rather than just tell a decent, *Doctor Who* short story. It was only a matter of time, I imagined, before we'd have *Short Trips: The Juvenilia of the Bronte Sisters* or *Short Trips: The Life and Works of Immanuel Kant*.

In fact, that second one's more or less what *The Centenarian* is. It purports to tell the history of the life and works of Edward Grainger, from his birth at the beginning of the twentieth century to his final adventure on the cusp of the twenty-first. It's one of the better linking themes because it's also a chance to follow the course of an entire century: from Edwardian grandeur through to Noughties disillusionment.

On this score, the collection succeeds extremely well. As usual, the 17 stories vary wildly in tone and style, and quality, but the running thread of British history and imperial decline makes this compelling reading. It starts beautifully, with Joseph Lidster's portentous *Prologue*, in the style of an Edwardian thriller, setting the scene for the Doctor's continual reappearance in Grainger's life. Gary Russell's cosy Christmastime tale *Echoes* has the Third Doctor sort out some extraterrestrial occurrences in the Grainger household, while Ian Mond's *Direct Action* frames the 1915 assault on Gallipoli in a futuristic documentary on Edward Grainger's life.

Dream Devils by Glen McCoy tells a tale of Grainger's schooldays, but lacks the kind of 1920s, Billy Bunter larks that would evoke the period in favour of a something-and-nothing story about shape-shifting bullies. *Falling from Xi'an* is more exciting, featuring the return of the terracotta army, and it's followed by a semi-sequel in *Log 384*, which has the Seventh Doctor and Grainger on a mission to Manchuria in 1932.



The Church of Football, which features Peri's visiting a football match, is a pretty slight and unmemorable instalment, aside from a brief moment when Peri realises the enormity of the concept of time travel. Moving into the Second World War, Simon Guerrier's *Incongruous Details* is another instalment in his ongoing UNIT saga, and *Ancient Whispers* features a living book.

The entertaining *First Born* and the captivatingly charming *Dear John* chronicle Grainger becoming a father. *Checkpoint* is a cold war thriller. *Childhood Living*'s the highly entertaining story of giant slugs and Grainger's granddaughter. The 1980s are well covered by *The Lost* and *Old Boys*, while *Testament* takes the book into the 1990s and comments on several of the earlier stories, and Joseph Lidster rounds things off with the elegiac *Forgotten*.

Surprisingly, given it's meant to be about him, the weak link is Edward Grainger himself. An incidental character at best in several of these stories, Grainger's life is a lot less interesting than the times he lives through. As a biography, *The Centenarian* is more informative as a fictionalised history of the last century, which feels strange, given how much of it favours the Doctor over the importance of the ordinary man. Though it's one of the stronger *Short Trips*, it's hard to shake the feeling that *The Centenarian* could have been even better. MM

OFF THE SHELF AWARDS 2006

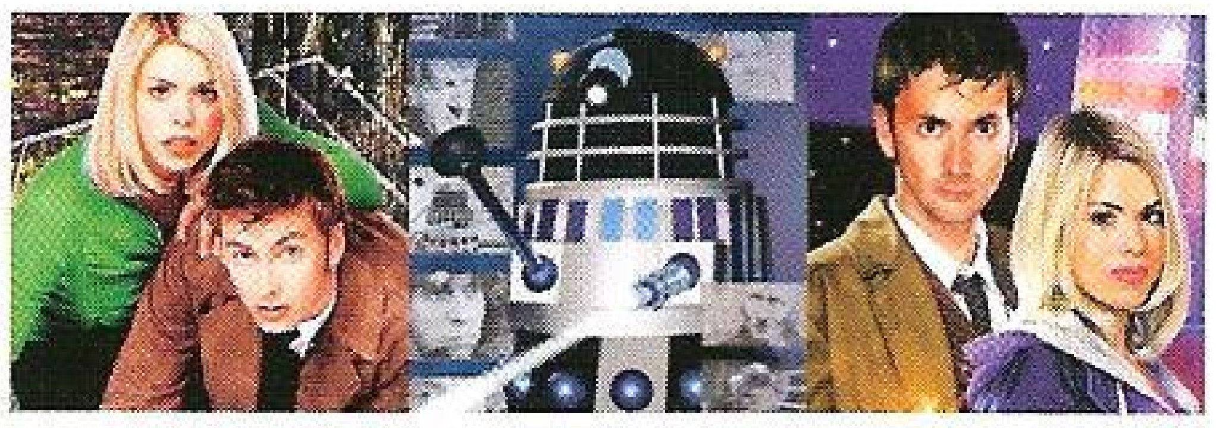
It's time for you to vote for your favourite *Doctor Who* books, CDs and DVDs of the last 12 months – and to tell us what you think of **DWM**...

MERCHANDISE

Using this list of *Doctor Who* novels, books and audio plays, assign a score from 1 to 10, with 1 meaning 'Awful!' and 10 meaning 'Perfect!'. If there are any that you haven't read or heard, please leave the box blank.

DOCTOR WHO FICTION

☐ The Stone Rose
☐ Feast of the Drowned
☐ The Resurrection Casket
☐ The Art of Destruction
☐ The Price of Paradise
☐ Nightmare of Black Island
☐ I Am a Dalek
☐ Short Trips: Farewells
☐ Short Trips: The Centenarian
☐ Short Trips: Time Signature
☐ Short Trips: Dalek Empire
☐ Doctor Who Storybook 2007



DOCTOR WHO AUDIO DRAMAS

☐ Pier Pressure
☐ Night Thoughts
☐ Time Works
☐ The Kingmaker
☐ The Settling
☐ Something Inside
☐ The Nowhere Place
☐ Red
☐ The Reaping
☐ The Gathering
☐ Memory Lane
☐ No Man's Land
☐ Year of the Pig
☐ Cryptobiosis
☐ Return of the Daleks
☐ Veiled Leopard (DWM freebie)

OTHER BIG FINISH AUDIOS

☐ Sarah Jane: Buried Secrets
☐ Sarah Jane: Snow Blind
☐ Sarah Jane: Consequences
☐ Sarah Jane: Dreamland
☐ Gallifrey: Fractures
☐ Gallifrey: Warfare
☐ Gallifrey: Appropiation
☐ Gallifrey: Mindbomb
☐ Gallifrey: Panacea
☐ I, Davros: Innocence
☐ I, Davros: Purity
☐ I, Davros: Corruption
☐ I, Davros: Guilt
☐ Bernice: Goddess Quandary
☐ Bernice: Crystal of Cantus
☐ Bernice: The Tartarus Gate
☐ Bernice: Timeless Passages
☐ Bernice: Worst Thing in World
☐ Bernice: Summer of Love
☐ Bernice: Oracle of Delphi
☐ Bernice: The Empire State

OTHER DOCTOR WHO BOOKS

What were your three favourite non-fiction *Doctor Who* publications of 2006? (A few reminders are below:) *Aliens and Enemies*; *The Inside Story*; *The Doctor Who Files*; *Annual 2007*; *Through Time*; *Dimensions in Time and Space*; *The Science of Doctor Who*; *About Time* plus more

1 ____________________

2 ____________________

3 ____________________

DOCTOR WHO TOYS

What was your favourite *Doctor Who* toy released over the last year?

Nominations include: Remote control K9; TARDIS playset; Cyberman voice-changer; Remote control black Dalek; 7" action figures (various); 12" Cyberman; Tenth Doctor battle pack... plus many more

____

DOCTOR WHO DVDs

A) FAVOURITE RELEASE OF 2006

Choose from: *The Beginning* box set *(100,000BC, The Mutants, Inside the Spaceship)*; *Genesis of the Daleks*; *Inferno*; *The Hand of Fear*; *The Mark of the Rani*; *The Sontaran Experiment*; *The Invasion*; *The Complete Second Series* box set

____

B) FAVOURITE SPECIAL FEATURE

Choose from: any feature from the DVDs listed above.

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C) MOST WANTED DVD RELEASE

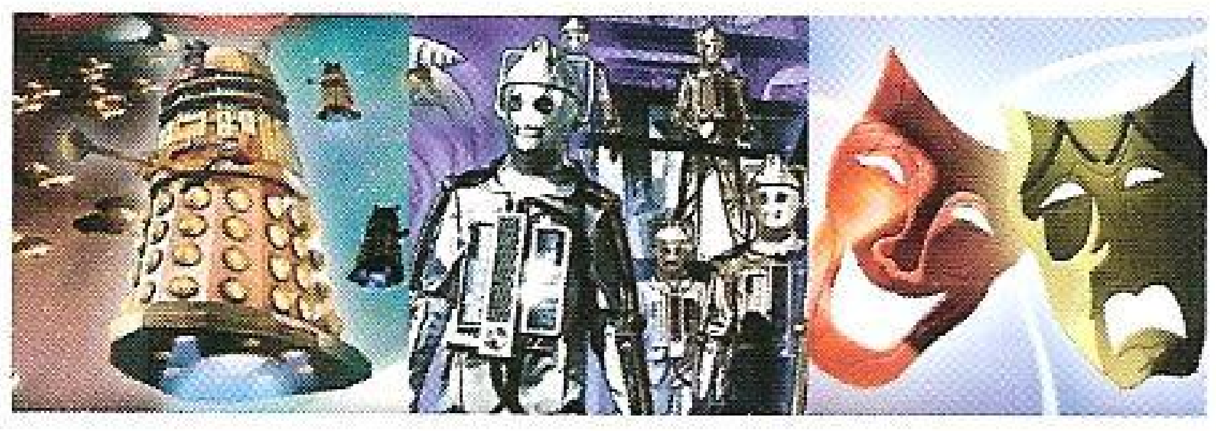
Which three stories would you would most like released?

1 ____________________

2 ____________________

3 ____________________

BBC AUDIOBOOKS



Please choose your favourite 2006 release from: *Reign of Terror*; *Dalek Conquests*; *Tomb of the Cybermen*; *Stone Rose*; *Feast of the Drowned*; *Resurrection Casket*; *The Ark*; *Dr Who at the BBC – Plays*; *Monsters on Earth*; *Art of Destruction*; *Price of Paradise*; *Nightmare of Black Island*

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OVERALL BEST MERCHANDISE

What, in your opinion, was the best item adorned with the *Doctor Who* logo in 2006?

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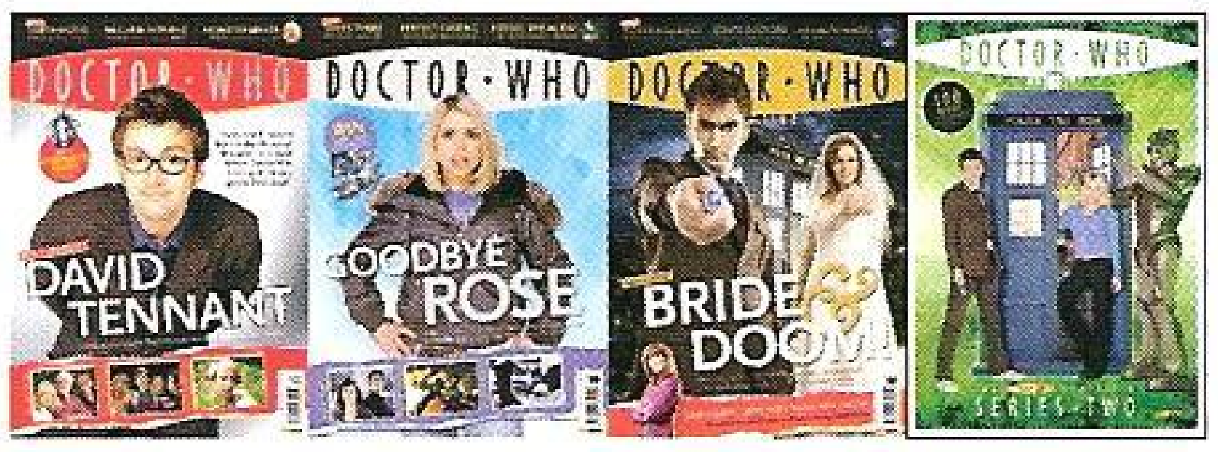
DWM QUESTIONS



FAVOURITE ISSUES

Choose from: **DWM** 365-377, and Special Editions 13-15

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FAVOURITE COVER

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DWM COMIC STRIPS

Please give these comic strips a score from 1 to 10.

☐ The Betrothal of Sontar [**DWM** 365-367]
☐ The Lodger [**DWM** 368]
☐ F.A.Q. [**DWM** 369-371]
☐ The Futurists [**DWM** 372-374]
☐ Interstellar Overdrive [**DWM** 375-376]
☐ The Green-Eyed Monster [**DWM** 377]

FAVOURITE INTERVIEW

Who was your favourite **DWM** interviewee from last year?

____

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PRODUCTION NOTES

RUSSELL T DAVIES
TAKES US BEHIND
THE SCENES...

NEW YEAR'S REVELATIONS

Happy New Year, and cor blimey, it's busy, there's steam bursting out of vents at Upper Boat like a Bubbleshock Factory. Of course, given the time-delay of this magazine's deadlines, I'm typing from the wilderness of early December, where the Bride is not yet betrayed, Captain Jack hasn't disappeared, and you're yet to discover K9's fate, whizzing round that Black Hole, the poor soul. Innocent days. But busy all the same...

Block Six is well underway – you'll be glad to know that its readthrough was on 23 November, the anniversary of the transmission of the first episode ever, so we all gave the Doctor a good round of applause for his 43rd birthday. And since then, the crew has been freezing, out in the Brecon Beacons. But back at the Boat, Graeme Harper moved straight into that empty director's chair, like he's never been away. Bless that man! He's preparing one episode which takes place on the far-flung planet, Malcassairo, and another which is set in the extremes of a distant solar system...

Which is odd, cos according to the papers, and even BBC News Online, I said we weren't visiting any alien planets this year. Then where did Malcassairo come from?! Who snuck that in? And why's Julie phoning me from the Mill to say that the FX from Episode 3, also set on a world thousands of light years away, are looking fantastic? Truth is, I never said any such thing, as anyone who read, and then understood, my original interview in **DWM** will know. Trust this place, folks! Everyone else has just got 800 words to fill by Friday.

> "I NEVER ACTUALLY SAID WE WEREN'T VISITING ANY ALIEN PLANETS THIS YEAR!"

But back at work, there's an in-house contest going on, between the 8 & 9 two-parter, and Episode 10, for 'Who's Got the Scariest Monster?' 10 started filming first, and looked like an easy winner – emails flying round the production team, as the rushes arrived, saying, bloody hell, have you *seen* those things?! I actually keep rewinding scenes to see the moment where they... oh, you'll see. But then the third day's rushes from 8 & 9 arrived, and here they come, the new creatures, shambling and stalking out of the night, with those *eyes*, and those *mouths*, and... yikes, that's creepy. Good stuff!

And 2007 can't start without the continuation of a fine old tradition, one I've been letting lapse a bit. Episode 10 contains the words "Banto," "Hull" and – I get the feeling this is going to run and run, and if fanzines still existed, there'd soon be one called this – "timey-wimey". Also, it's got the sentence, "Life is short, and you are hot," a casual remark which then, with typical Steven Moffat brilliance, twists back on itself to become a whole world of tragedy... but I'm giving away the plot! It's genius though, my God, it's amazing! Never mind the monsters, I think this episode contains the scariest *concept* yet. Not just in *Doctor Who*, but anywhere, ever. Oh, it'll be lingering in the corner of your eye and haunting your deepest, darkest dreads for decades to come. And I really mean that!

Meanwhile, Episode 7 will include the words "fridge," "countdown" and "mini-toothbrush", while Episode 11 has, for your delight and delectation, "Utopia," "prejudiced," a character called Chantho and the sentence, "Now I can say I was provoked."

And Upper Boat itself is bursting at the seams! There's the TARDIS interior, right next to the Hub – and that Hub's so big, Ed Thomas is now proposing to build *Doctor Who* sets inside it! Wander through a doorway, and there's another studio, full of *Torchwood* bits-and-bobs – cannibal cellars, Gwen's flat, Tosh's kitchen – and through another door, to find Sarah Jane's attic, which underwent its own form of cannibalisation, since it was once the Crooked House from the forthcoming Episode 2, *The Shakespeare Code*. *Totally Doctor Who*'s about to move in – they'll have a new studio, from which they can stroll around the whole complex, maybe even on to the TARDIS itself! All told, this brand new site is paying back the investment, and then some. But just the other day, I was walking down the corridor, and one of the kitchens was full of workmen, stripping out fridges, gutting the ceiling, sawing and hammering and clattering away. I asked Phil, "What's going on there?"

"That's for scene 13."

"But... why are you shooting it there, why not build it in a studio?"

"We're running out of room."

Oh lordy. Here we go again...

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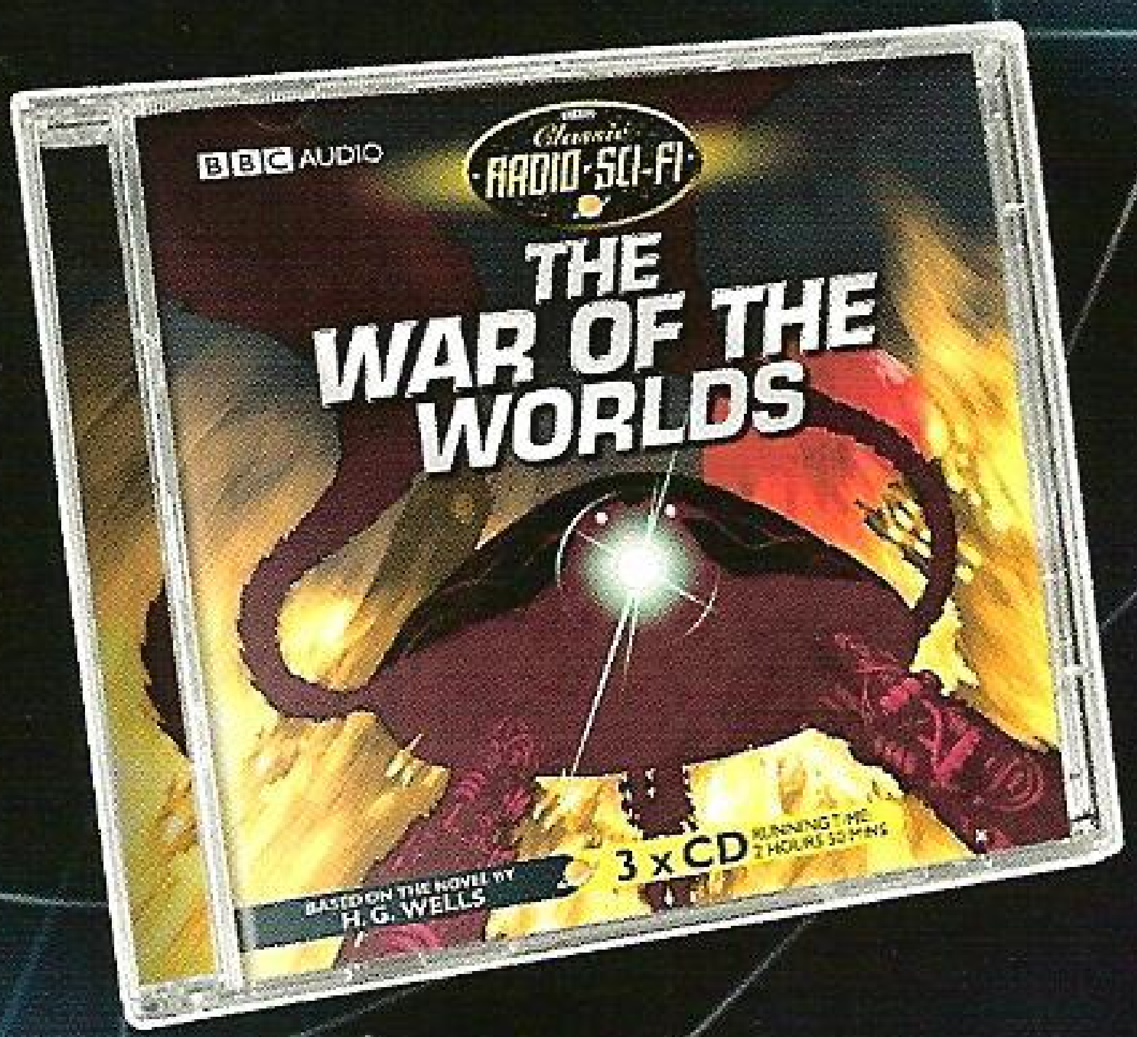
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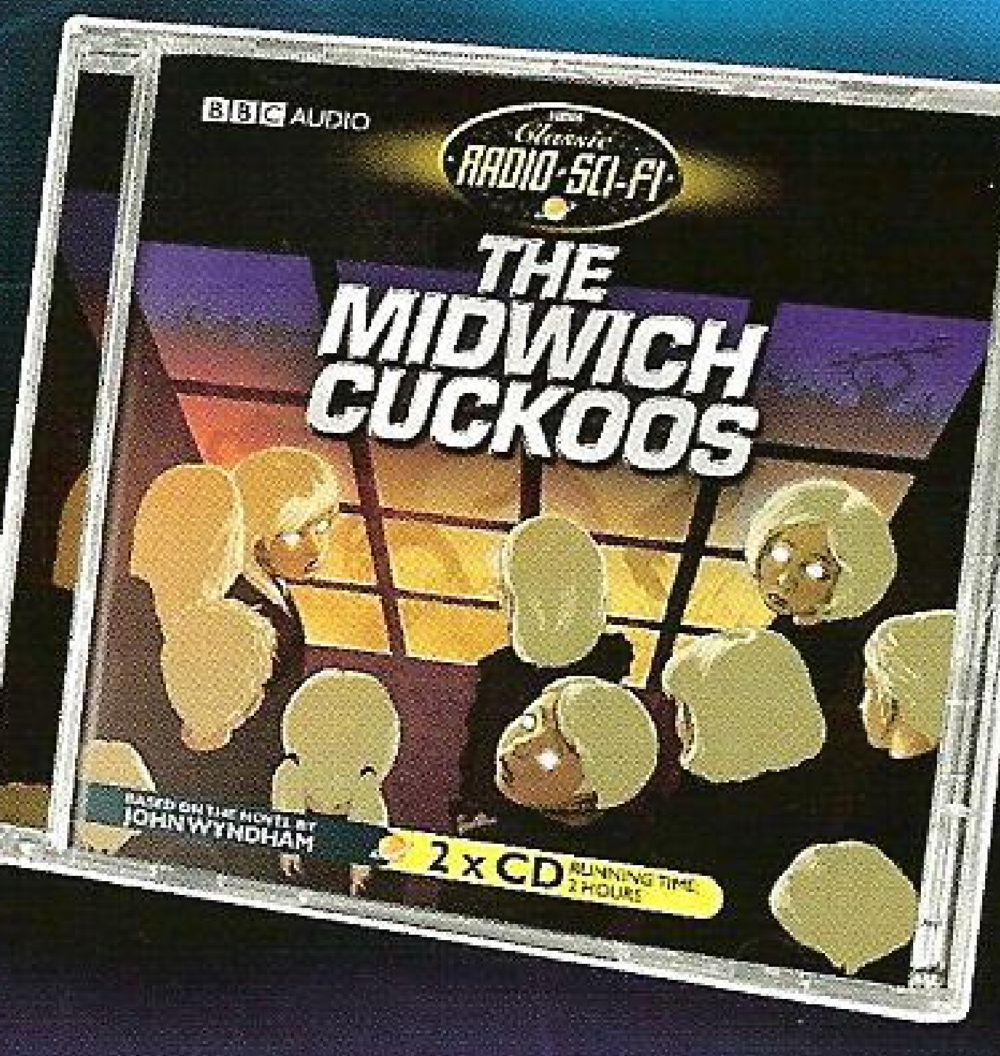
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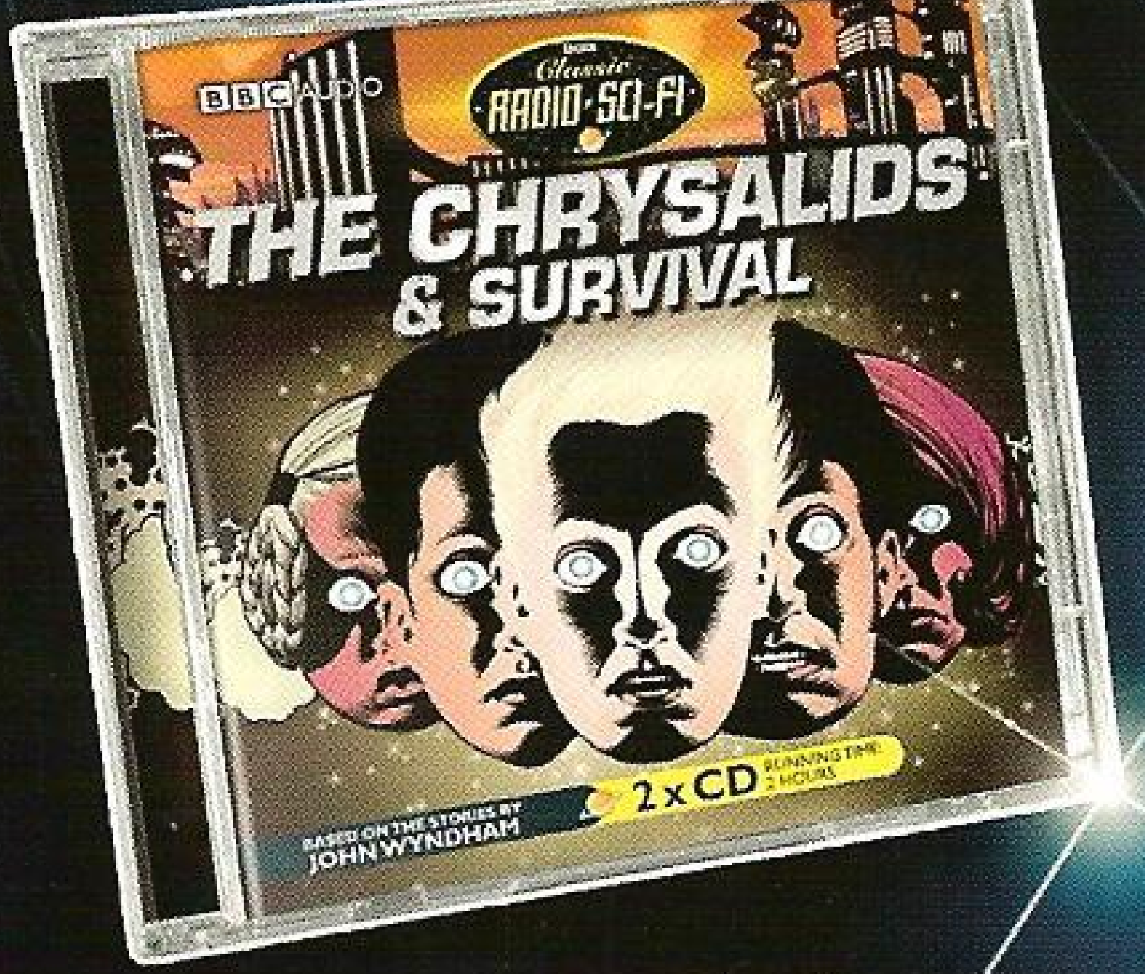
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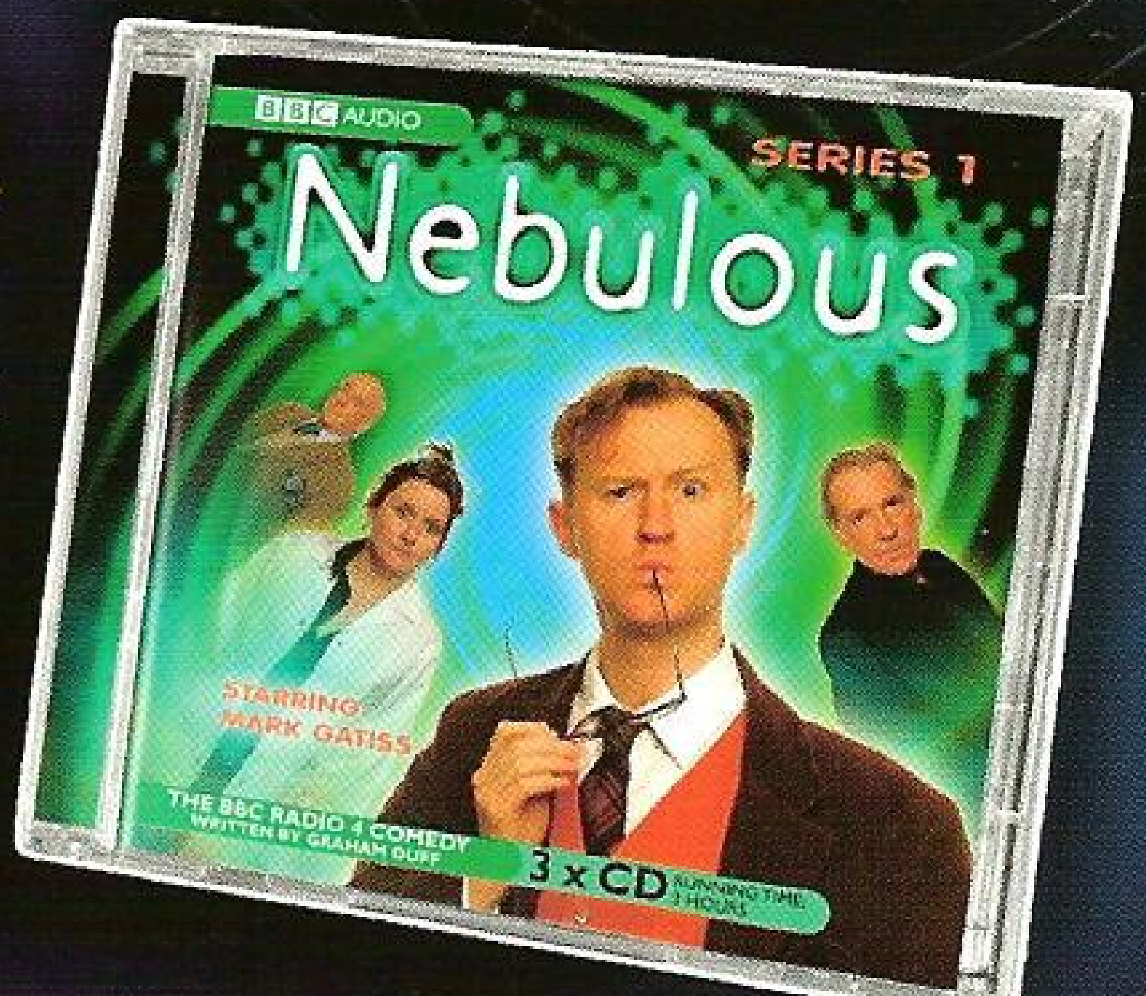
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